This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

Über dieses Buch

Dies ist ein digitales Exemplar eines Buches, das seit Generationen in den Regalen der Bibliotheken aufbewahrt wurde, bevor es von Google im Rahmen eines Projekts, mit dem die Bücher dieser Welt online verfügbar gemacht werden sollen, sorgfältig gescannt wurde.

Das Buch hat das Urheberrecht überdauert und kann nun öffentlich zugänglich gemacht werden. Ein öffentlich zugängliches Buch ist ein Buch, das niemals Urheberrechten unterlag oder bei dem die Schutzfrist des Urheberrechts abgelaufen ist. Ob ein Buch öffentlich zugänglich ist, kann von Land zu Land unterschiedlich sein. Öffentlich zugängliche Bücher sind unser Tor zur Vergangenheit und stellen ein geschichtliches, kulturelles und wissenschaftliches Vermögen dar, das häufig nur schwierig zu entdecken ist.

Gebrauchsspuren, Anmerkungen und andere Randbemerkungen, die im Originalband enthalten sind, finden sich auch in dieser Datei – eine Erinnerung an die lange Reise, die das Buch vom Verleger zu einer Bibliothek und weiter zu Ihnen hinter sich gebracht hat.

Nutzungsrichtlinien

Google ist stolz, mit Bibliotheken in partnerschaftlicher Zusammenarbeit öffentlich zugängliches Material zu digitalisieren und einer breiten Masse zugänglich zu machen. Öffentlich zugängliche Bücher gehören der Öffentlichkeit, und wir sind nur ihre Hüter. Nichtsdestotrotz ist diese Arbeit kostspielig. Um diese Ressource weiterhin zur Verfügung stellen zu können, haben wir Schritte unternommen, um den Missbrauch durch kommerzielle Parteien zu verhindern. Dazu gehören technische Einschränkungen für automatisierte Abfragen.

Wir bitten Sie um Einhaltung folgender Richtlinien:

+ *Nutzung der Dateien zu nichtkommerziellen Zwecken* Wir haben Google Buchsuche für Endanwender konzipiert und möchten, dass Sie diese Dateien nur für persönliche, nichtkommerzielle Zwecke verwenden.

+ *Keine automatisierten Abfragen* Senden Sie keine automatisierten Abfragen irgendwelcher Art an das Google-System. Wenn Sie Recherchen über maschinelle Übersetzung, optische Zeichenerkennung oder andere Bereiche durchführen, in denen der Zugang zu Text in großen Mengen nützlich ist, wenden Sie sich bitte an uns. Wir fördern die Nutzung des öffentlich zugänglichen Materials für diese Zwecke und können Ihnen unter Umständen helfen.

+ *Beibehaltung von Google-Markenelementen* Das "Wasserzeichen" von Google, das Sie in jeder Datei finden, ist wichtig zur Information über dieses Projekt und hilft den Anwendern weiteres Material über Google Buchsuche zu finden. Bitte entfernen Sie das Wasserzeichen nicht.

+ *Bewegen Sie sich innerhalb der Legalität* Unabhängig von Ihrem Verwendungszweck müssen Sie sich Ihrer Verantwortung bewusst sein, sicherzustellen, dass Ihre Nutzung legal ist. Gehen Sie nicht davon aus, dass ein Buch, das nach unserem Dafürhalten für Nutzer in den USA öffentlich zugänglich ist, auch für Nutzer in anderen Ländern öffentlich zugänglich ist. Ob ein Buch noch dem Urheberrecht unterliegt, ist von Land zu Land verschieden. Wir können keine Beratung leisten, ob eine bestimmte Nutzung eines bestimmten Buches gesetzlich zulässig ist. Gehen Sie nicht davon aus, dass das Erscheinen eines Buchs in Google Buchsuche bedeutet, dass es in jeder Form und überall auf der Welt verwendet werden kann. Eine Urheberrechtsverletzung kann schwerwiegende Folgen haben.

Über Google Buchsuche

Das Ziel von Google besteht darin, die weltweiten Informationen zu organisieren und allgemein nutzbar und zugänglich zu machen. Google Buchsuche hilft Lesern dabei, die Bücher dieser Welt zu entdecken, und unterstützt Autoren und Verleger dabei, neue Zielgruppen zu erreichen. Den gesamten Buchtext können Sie im Internet unter `http://books.google.com` durchsuchen.

P.83
P. 68

Lorin Pfleger

Rtg. 5. 5. 32.

Geschichte

der

MENSURAL-NOTATION

von

1250–1460.

Nach den theoretischen und praktischen Quellen

bearbeitet

von

JOHANNES WOLF.

Teil II:

Musikalische Schriftproben des 13. bis 15. Jahrhunderts.

Leipzig

Druck und Verlag von Breitkopf & Härtel

1904.

Musikalische Schriftproben

des

13. bis 15. Jahrhunderts.

78 Kompositionen

aus den Handschriften

in der Originalnotation mitgeteilt

von

Johannes Wolf.

Leipzig

Druck und Verlag von Breitkopf & Härtel

1904.

HL174
W854
v.2

2437

Alphabetisches Inhaltsverzeichnis.

Textanfang	Stimmenzahl	Verfasser	Nummer	Seite
Amara valde. Tenor			XIII	18
Amour et biaute parfaite. Contratenor			XIII	18
Amours par qui	3	Anonym	XXIX	49
Annunciavit. Tenor			I	2
A tous vous en avise. Contratenor			LXV	116
Aucun ont trouve chant	3	Petrus de Cruce	I	1
Lonc tans me sui. Annunciavit.				
Ave. Tenor			IX	12
A vous douce debonaire	3	Jehannot de lescurel . .	XI	15
Benche ora piova	2	Franciscus de Florentia .	LIII	94
Benedicamus	3	Ser Gherardello	XLVIII	81
Chi a man e la lengua	2	Jacobelus Bianchy . . .	LVIII	102
Chon brachi assai	2	M. Piero	LVI	100
Christe	4	Guillaume de Machaut .	XVII	28
Comment puet on miex	3	Guillaume de Machaut .	XXI	39
Crucifixus	4	Guillaume de Machaut .	XXVIII	33
De bien amer	3	P. Fontaine	XXXIII	55
De bon espoir	3	Guillaume de Machaut .	XV	21
Puisque la douce rousee. Speravi. Tenor.				
De haulte honour. Tenor . . .			LXV	117
De petit po de nient volente. .	3	Guillaume de Machaut .	XXIV	41
Der may mit lieber zal	2	Oswald von Wolkenstein.	LXXVI	140
Per moutes foys.				
Detractor est nequissima vulpes.	3	Anonym	VI	6
Qui secuntur castra. Verbum iniquum.				
Dieux gart qui bien le chantera	3	Guido	LXIV	113
Displicebat ei. Tenor			VII	10
Dolce dolce fortuna	2	Jo. Ciconia	XXX	50
Et in terra pax	3	Antonius de Civitate .	LXXII	131
Faus semblaunt	2	Anonym	XII	15
Tenor de faus semblaunt.				

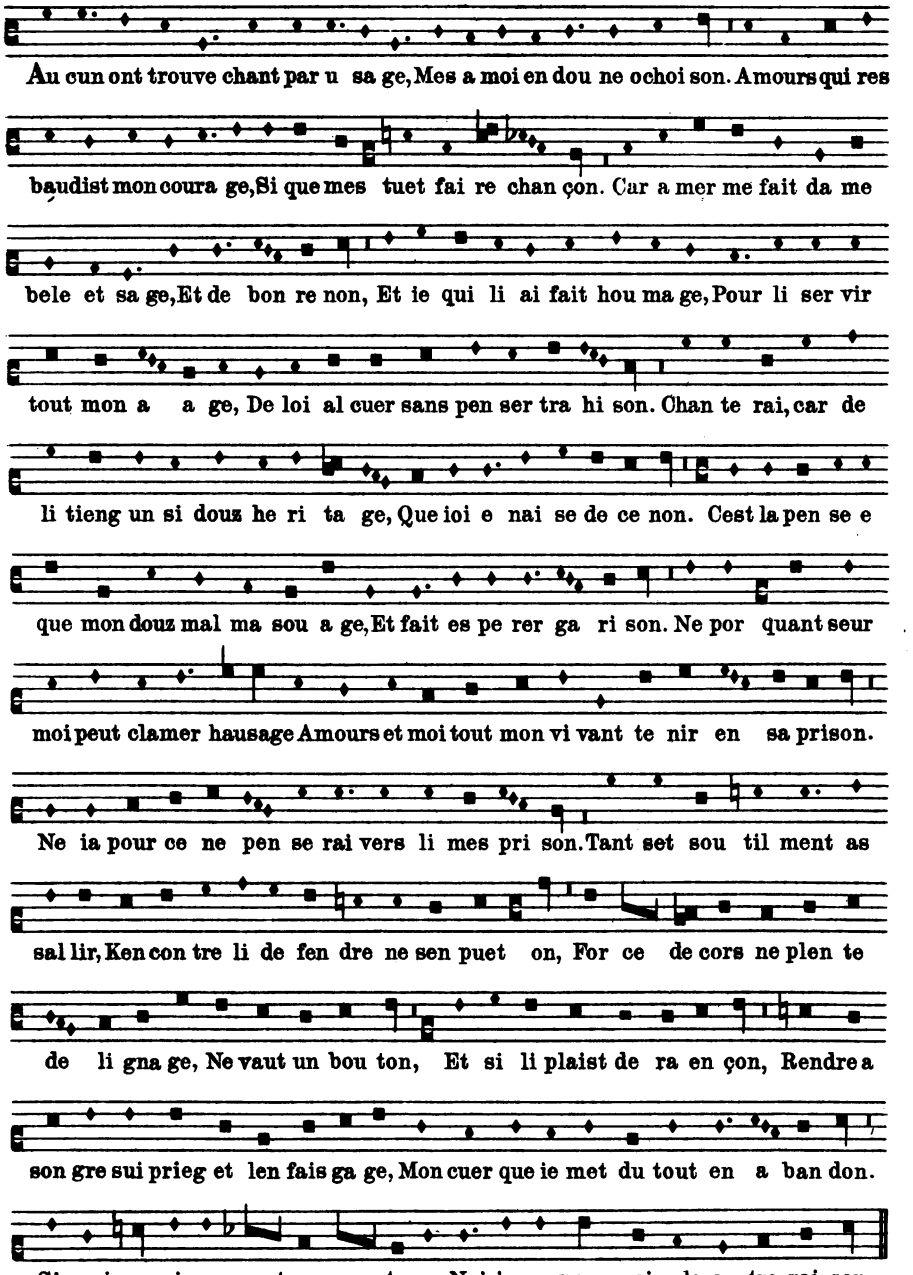
Textanfang	Stimmenzahl	Verfasser	Nummer	Seite
Fauvel autant m'est si poise ariere. Tenor			VIII	11
Fauvel nous a fait present. Contratenor			VIII	11
Favellandi vicium. Tenor.	2	Anonym	II	2
Felix virgo mater Christi. Inviolata genetrix. Introitus. Contratenor. Introitus. Tenor. Ad te suspiramus.	4	Guillaume de Machaut	XVI	24
Fine amour. Contratenor			XIV	20
Helas emy ma dame	3	Ar. de lantins	XXXII	54
Helas pourquoy se demente	2	Guillaume de Machaut	XIX	37
He mors com tu es haie. Fine amour. Quare non sum mortuus.	3	Guillaume de Machaut	XIV	19
Ie voi douleur. Fauvel nous a fait present. Fauvel autant m'est si poise.	3	Anonym	VIII	10
Il capo biondo	2	Henricus (Arrigo)	LVII	101
Introitus. Contratenor			XVI	27
Introitus. Tenor. Ad te suspiramus			XVI	27
Inviolata genetrix. Triplum			XVI	25
Ita se n'era star	2	Laurentius de Florentia	XLIX	83 86
Ita se n'era star	2	Vincentius de Arimino	L	89
Iuvenis qui puellam	3	Guillaume du fay	XXXVI	56
Kyrie	4	Guillaume de Machaut	XVII	28
Kyrie	4	Guillaume de Machaut	XVII	29
La douce çere	3	Bartolinus de Padua	XLV	75
La fiera testa	2	Bartolinus de Padua	XLIV	73
Lonc tans me sui. Contratenor			I	2
Ma fin est mon commencement.	3	Guillaume de Machaut	XXII	40
Ma non s'andra	2	Franciscus de Florentia	LI	91
Margarite fleur et valeur	3	Bincoys	XXXVII	60
Merito haec patimur. Tenor			LXXVIII	144
Mundus a mundicia. Tenor.	2	Anonym	III	3
Nascoso el viso	2	Johannes de Florentia	XXXIX	63
Nell ora c'a secar	2	Paolo	LXI	107
Nel meço a sei paon	2	Johannes de Florentia	XXXVIII	61
Non dispregiar virtu	2	Nicholaus de Perugia	LIV	95
O anima Christi sanctifica me	3	Johannes Ciconia	XXXI	51
O Philippe prelustris francorum rex. Contratenor			X	14

Textanfang	Stimmenzahl	Verfasser	Nummer	Seite
Oselletto selvagio	2	Jachobus de Bononia . .	XLI	67
Par le grant sens d'adriane . .	3	Anonym	XXVII	46
Par les bons gedeons	3	Phylipoctus de Caserta .	LXVI	118
Par ung regart	3	Jo. Gemblaco	XXXIV	55
Passerose flours exellente . . .	3	Anonym	XXVIII	48
Patrem omnipotentem	4	Guillaume de Machaut .	XVIII	30
Patrem omnipotentem	2	Cristoforus de Feltro . .	LXXI	129
Patrem omnipotentem	3	Johannes dunstaple . . .	LXXIII	133
Perche cançat' e 'l mondo . . .	2	Bartolinus de Padua . .	XLIII	71
Per figura del cielo	2	Bartolinus de Padua . .	XLVI	78
Per la mie dolce piaga	3	Franciscus de Florentia .	LII	92
Per moutes foys. Tenor			LXXVI	141
Piata ti mova	2	Bonavitus chorsini . . .	LIX	104
Ploures dames	3	Guillaume de Machaut .	XXV	43
Plus onques dame	3	Matheus de Perusio . . .	LXIX	125
Presidentes in thronis. Contratenor			V	6
Puisque la douce rousee. Contratenor			XV	22
Quant en moy vint	3	Guillaume de Machaut .	XIII	16
Amour et biaute parfaite. Amara valde.				
Quare fremuerunt	2	Anonym	IV	4
Tenor.				
Quare non sum mortuus. Tenor			XIV	21
Quasi non ministerium creditum	4	Anonym	VII	8
Trahunt in precipicia. Ve qui gregi deficiunt. Displicebat ei.				
Que pena maior agitanda . . .	3	Bartholomeus de Bononia	LXVIII	122
Qui secuntur castra. Contratenor			VI	7
Quoniam secta latronum. Contratenor			LXXVIII	144
Rex beatus confessor. Contratenor			IX	12
Rex regum et dominus. Tenor.			X	14
Rose lis printemps verdure . . .	4	Guillaume de Machaut .	XX	38
Roct' e la vela	2	Nicholaus de Perugia . .	LV	97
Ruina. Tenor			V	6
Salve salus mea	3	Jo. de Lymburgia	XXXV	56
Sag an, geselleschaft. Tenor . .			LXXIII	139
S'amours ne fait par sa grace adoucir	2	Guillaume de Machaut .	XXIII	40
Sanctus	3	Gratiosus de Padua . . .	LXII	110
Sanctus	3	Jo. Benet Anglicus . . .	LXXIV	136
Se cuers ioiaus	3	Anonym	IX	11
Rex beatus confessor. Ave.				

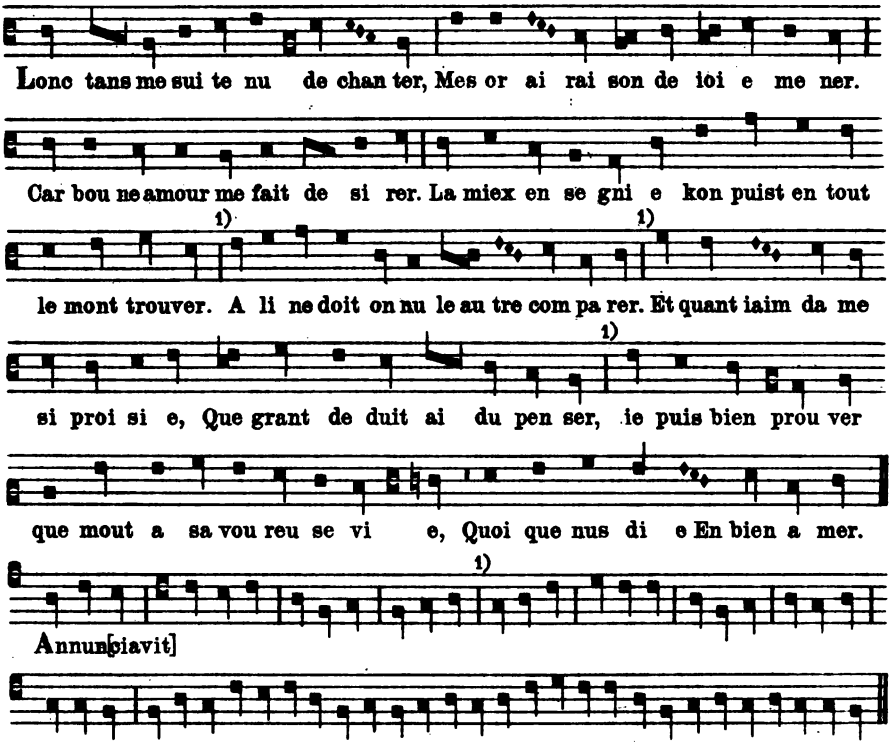
Textanfang	Stimmenzahl	Verfasser	Nummer	Seite
Se galaas et le puissant artus .	3	Jo. Cunelier	LXV	115
A tous vous en avise.				
De haulte honnour.				
Se ie souspir	2	Guillaume de Machaut .	XXVI	45
Servant regem misericordia . .	3	Anonym	X	13
O Philippe prelustris francorum rex.				
Rex regum et dominus. Tenor.				
Sol mi trafigge 'l cor	2	Magister Zacherias . . .	LXIII	112
Speravi. Tenor			XV	23
Sumite karissimi	3	Magister Zacharias . . .	LXX	127
Super cathedram moysi	3	Anonym	V	4
Presidentes in thronis.				
Ruina.				
Trahunt in precipicia. Triplum.			VII	9
Tremando piu che foglia. . . .	2	Rosso de Chollegrana . .	LX	105
Tribum quem non abhorruit . .	3	Anonym	LXXVIII	144
Merito haec patimur.				
Quoniam secta latronum.				
Un bel girfalco	2	Donatus de Florentia . .	XLVII	79
Un bel sparver	2	Jachobus de Bononia . .	XL	65
Uselletto selvaggio	2	Jachobus de Bononia . .	XLI	67
Uselletto selvaggio	3	Jachobus de Bononia . .	XLII	68
Ve qui gregi deficiunt. Contratenor			VII	9
Verbum iniquum et dolorosum. Tenor			VI	8
Veri almi pastoris	3	Conradus de pistorio . .	LXVII	120
Von rechter lieb kraft	2	Oswald von Wolkenstein.	LXXV	139
Sag an geselleschafft.				
Wollauf gesell wer jagen wel. .	3	Oswald von Wolkenstein.	LXXVII	142

I.

Motette von Petrus de Cruce. Montpellier, faculté de médicine, Ms. H 196.

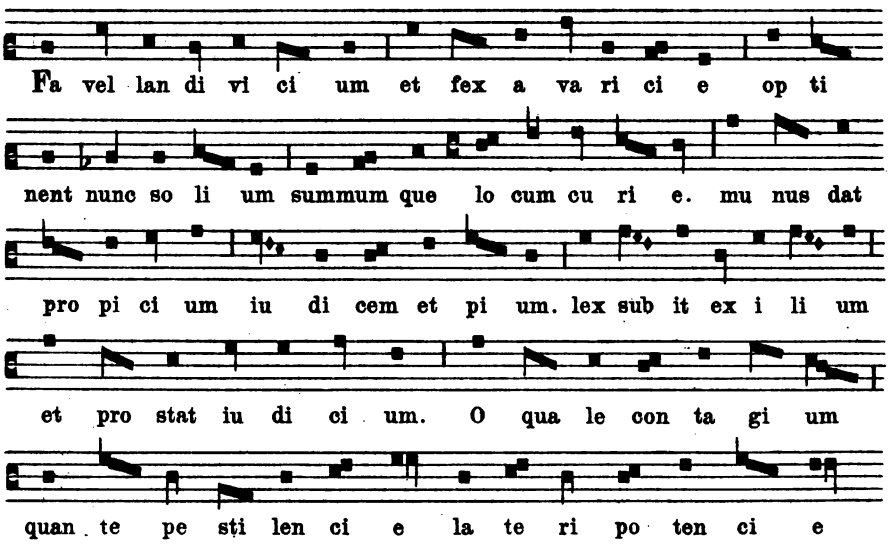


 Stich und Druck von Breitkopf & Härtel in Leipzig.

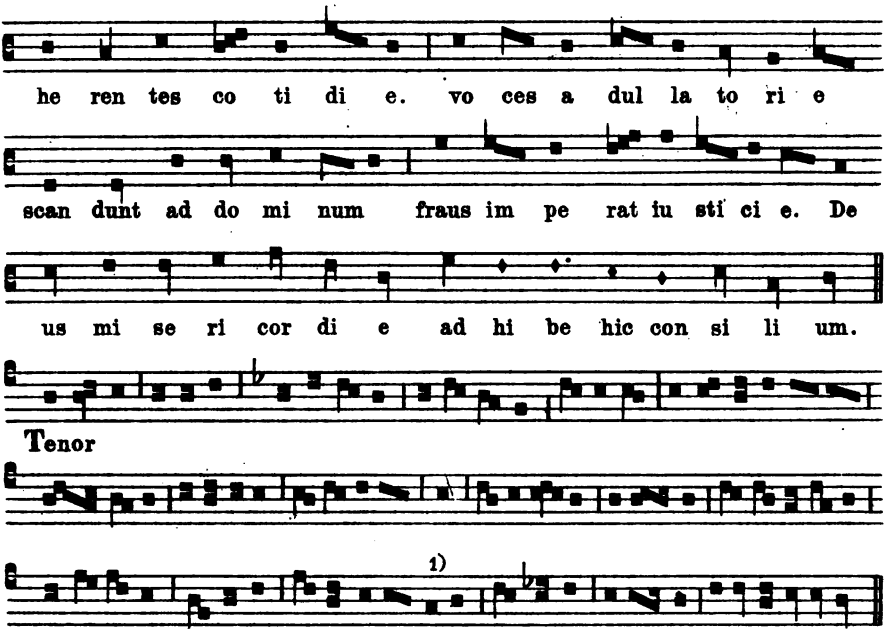


II.

Aus dem »Roman de Fauvel«. Paris, Bibl. Nat. f. fr. 146.

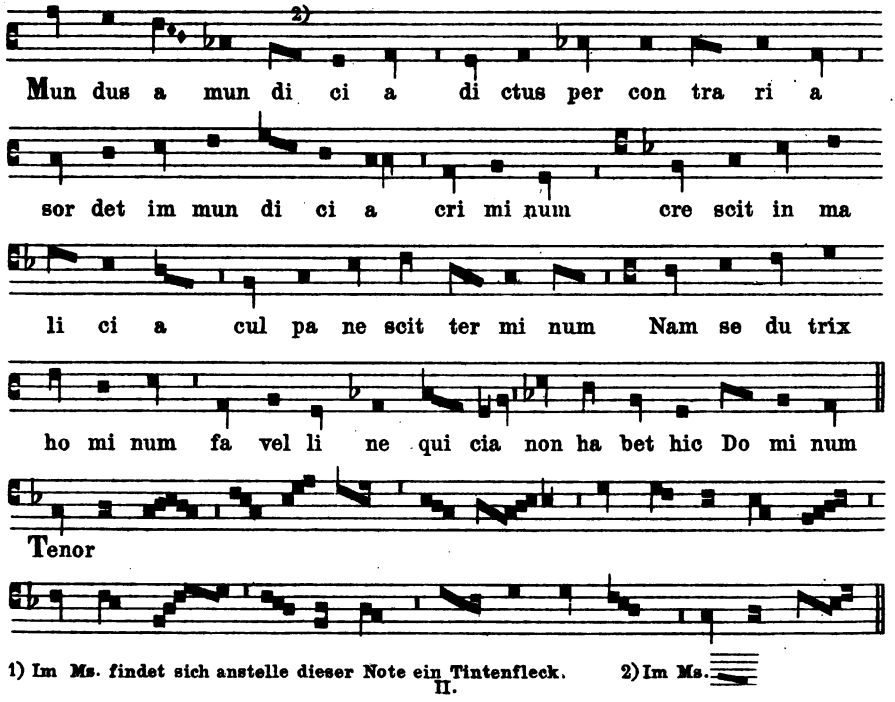


1) Bei Coussemaker durchmißt der Pausenstrich 4 Spatien.



III.

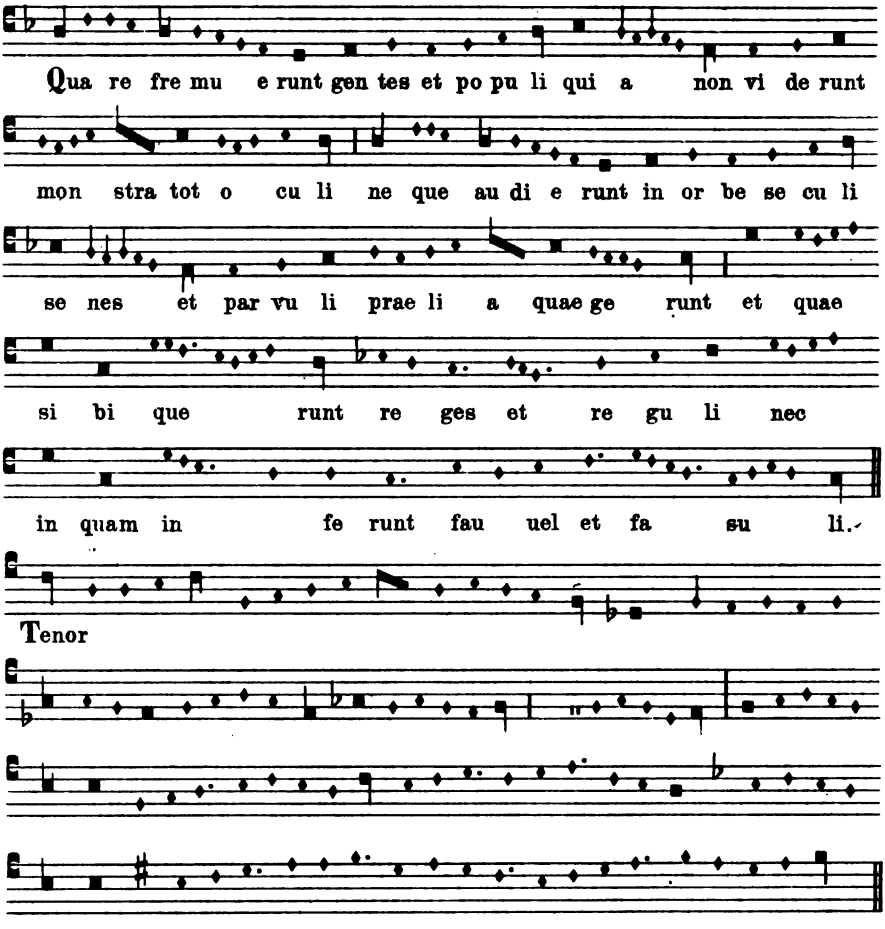
Aus dem »Roman de Fauvel«. Paris, Bibl. Nat. f. fr. 146.



1) Im Ms. findet sich anstelle dieser Note ein Tintenfleck. 2) Im Ms.

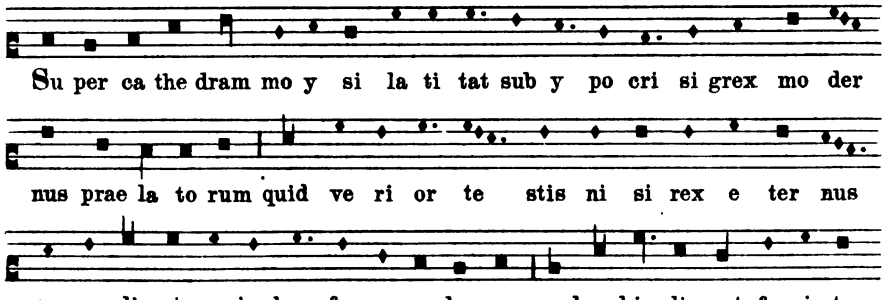
IV.

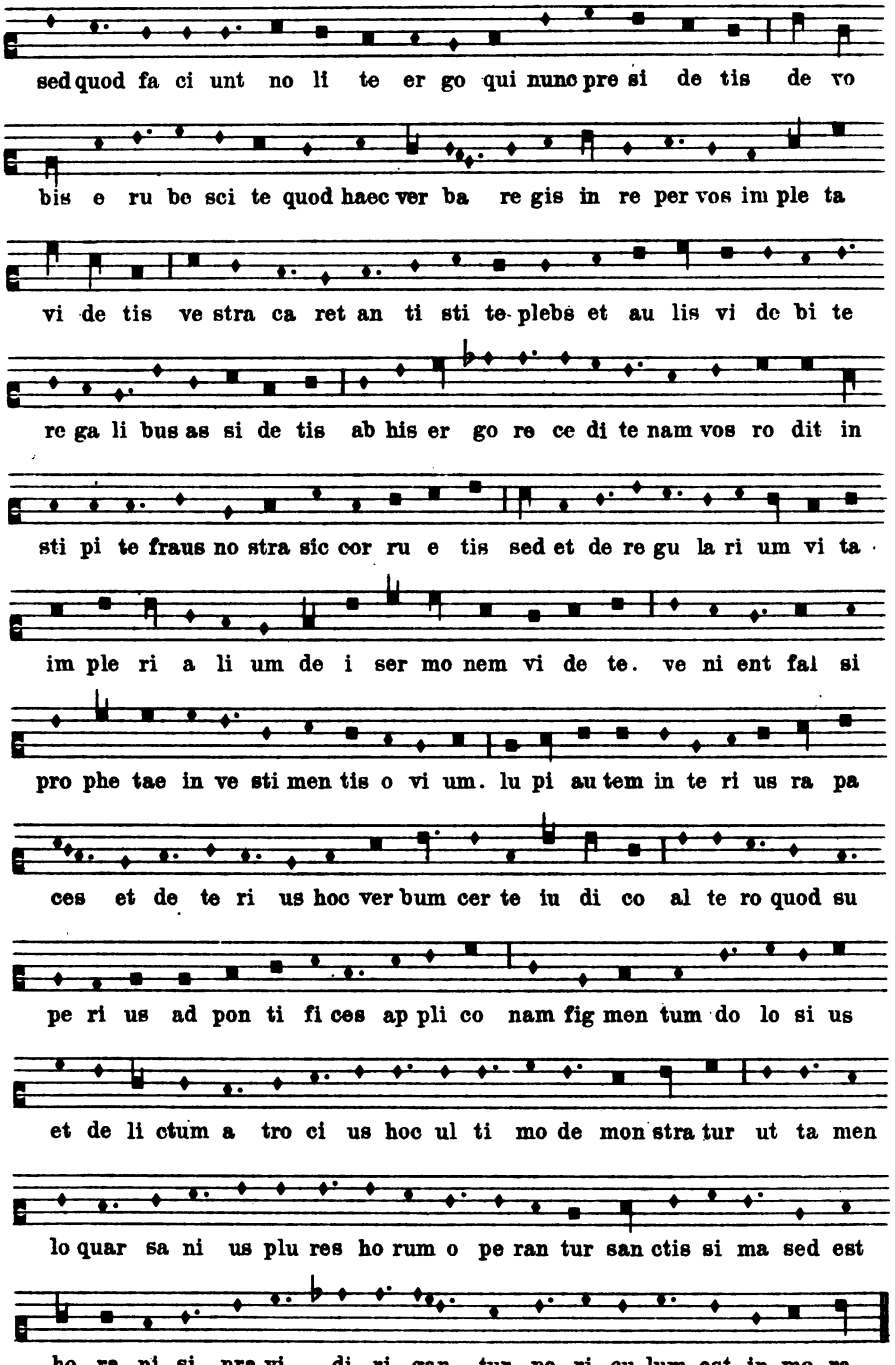
Aus dem »Roman de Fauvel«. Paris, Bibl. Nat. f. fr. 146.



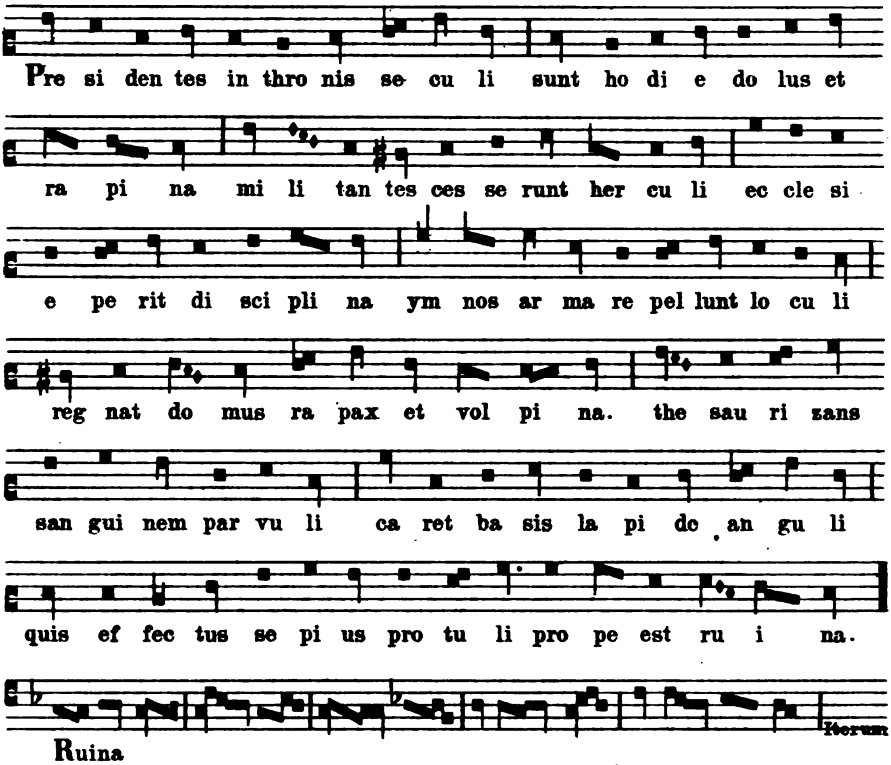
V.

Aus dem »Roman de Fauvel«. Paris, Bibl. Nat. f. fr. 146.



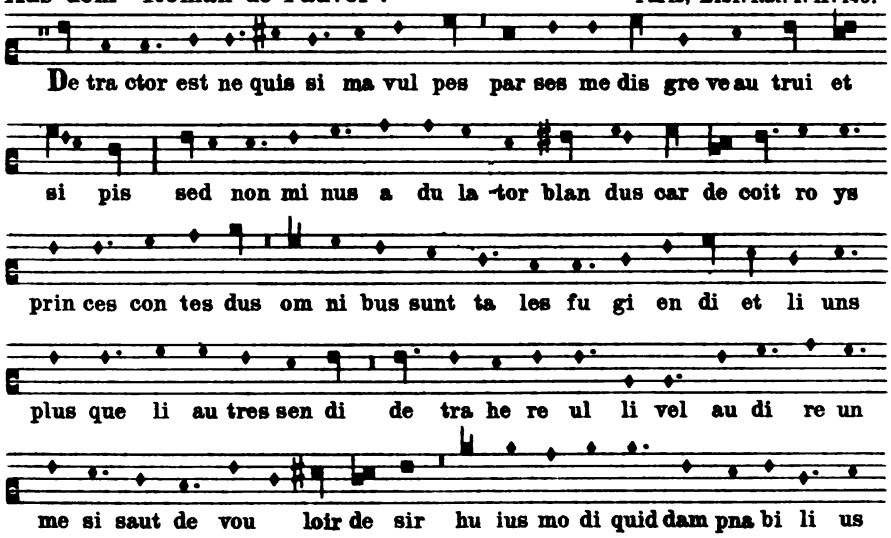

sed quod fa ci unt no li te er go qui nunc pre si de tis de vo
bis e ru be sci te quod haec ver ba re gis in re per vos im ple ta
vi de tis ve stra ca ret an ti sti te plebs et au lis vi de bi te
re ga li bus as si de tis ab his er go re ce di te nam vos ro dit in
sti pi te fraus no stra sic cor ru e tis sed et de re gu la ri um vi ta
im ple ri a li um de i ser mo nem vi de te. ve ni ent fal si
pro phe tae in ve sti men tis o vi um. lu pi au tem in te ri us ra pa
ces et de te ri us hoc ver bum cer te iu di co al te ro quod su
pe ri us ad pon ti fi ces ap pli co nam fig men tum do lo si us
et de li ctum a tro ci us hoc ul ti mo de mon stra tur ut ta men
lo quar sa ni us plu res ho rum o pe ran tur san ctis si ma sed est
ho ra ni si pra vi di ri gan tur pe ri cu lum est in mo ra.

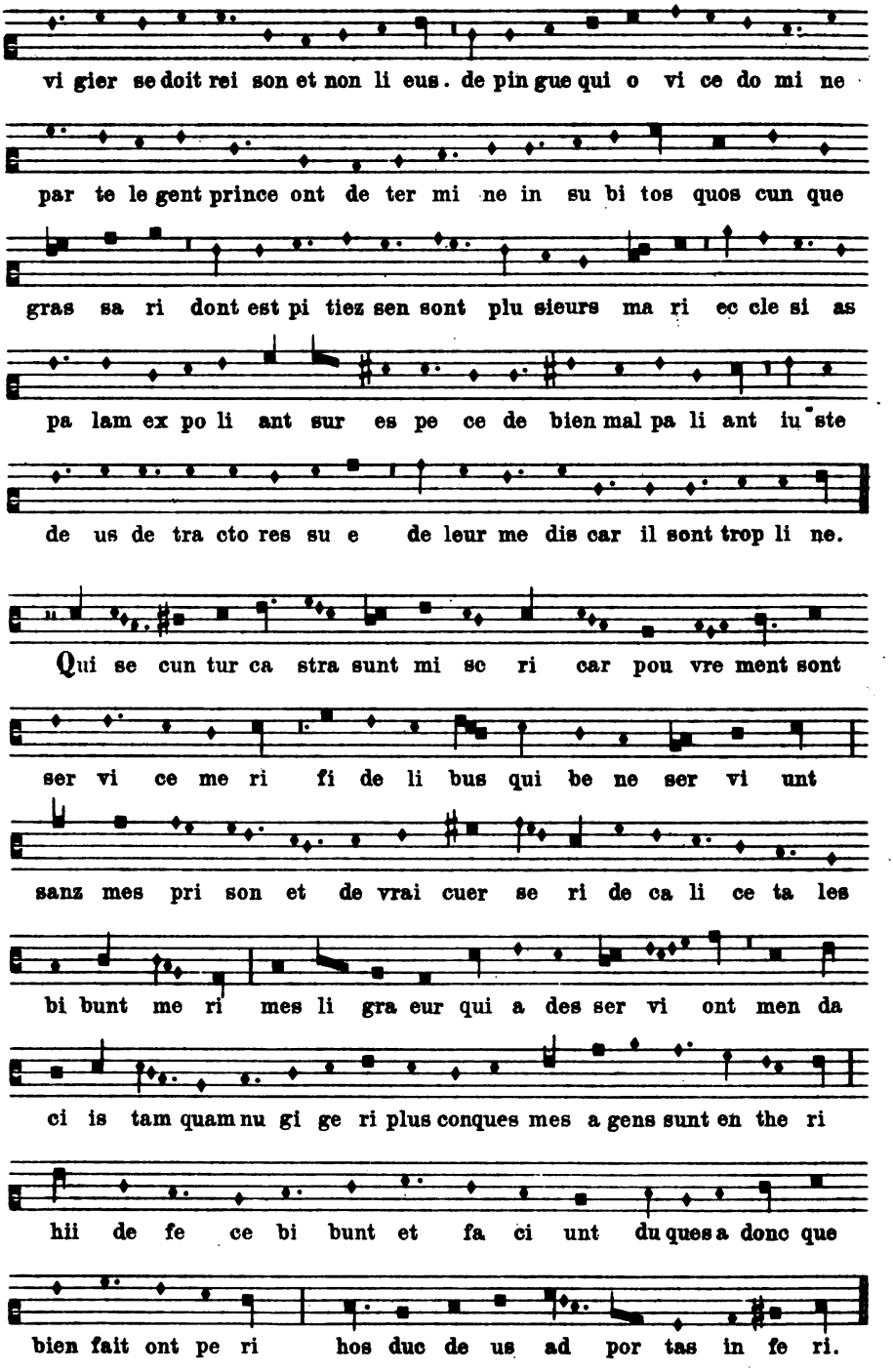
II.

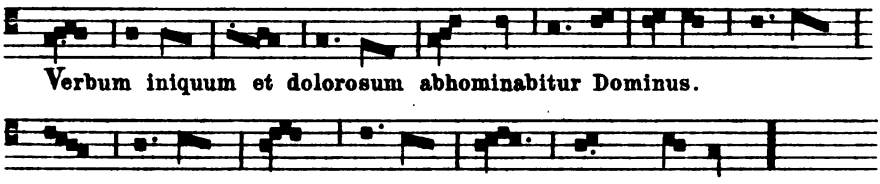


VI.

Aus dem »Roman de Fauvel«. Paris, Bibl. Nat. f. fr. 146.

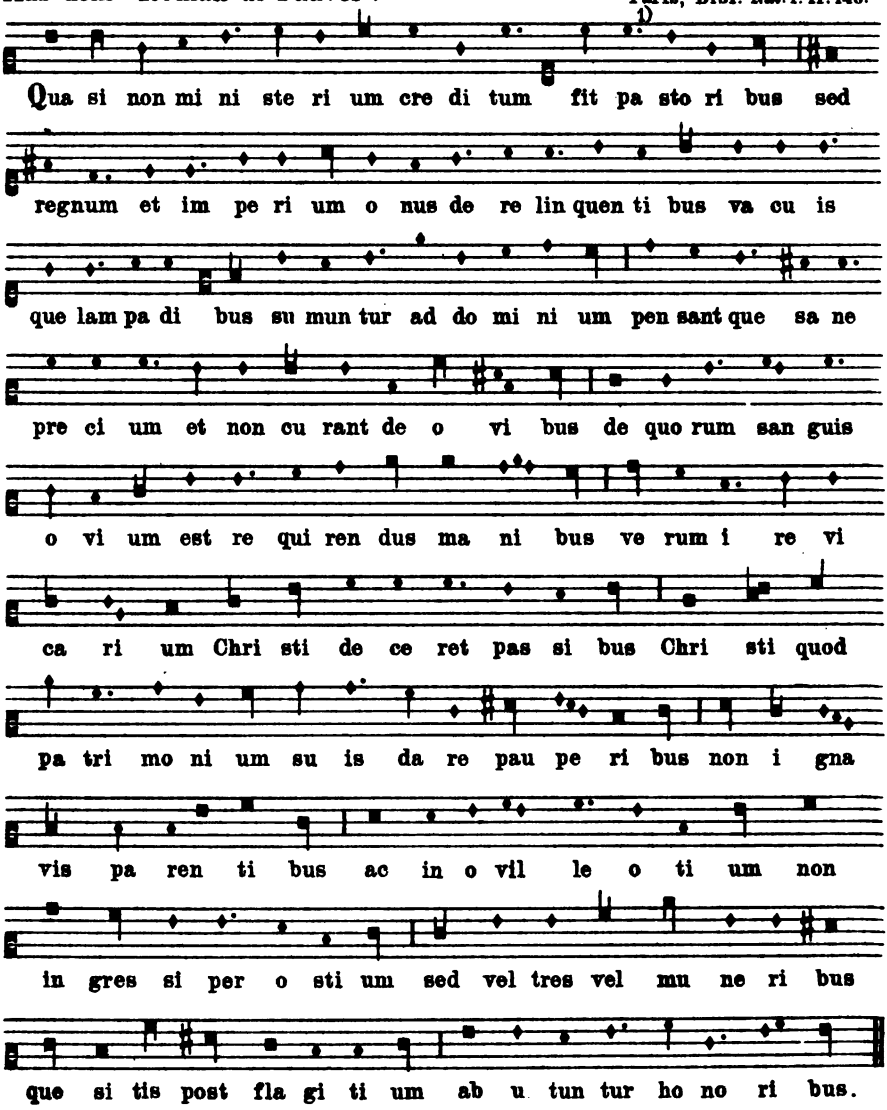



vi gier se doit rei son et non li eus. de pin gue qui o vi ce do mi ne
par te le gent prince ont de ter mi ne in su bi tos quos cun que
gras sa ri dont est pi tiez sen sont plu sieurs ma ri ec cle si as
pa lam ex po li ant sur es pe ce de bien mal pa li ant iu ste
de us de tra cto res su e de leur me dis car il sont trop li ne.
Qui se cun tur ca stra sunt mi se ri car pou vre ment sont
ser vi ce me ri fi de li bus qui be ne ser vi unt
sanz mes pri son et de vrai cuer se ri de ca li ce ta les
bi bunt me ri mes li gra eur qui a des ser vi ont men da
ci is tam quam nu gi ge ri plus conques mes a gens sunt en the ri
hii de fe ce bi bunt et fa ci unt du ques a donc que
bien fait ont pe ri hos duc de us ad por tas in fe ri.

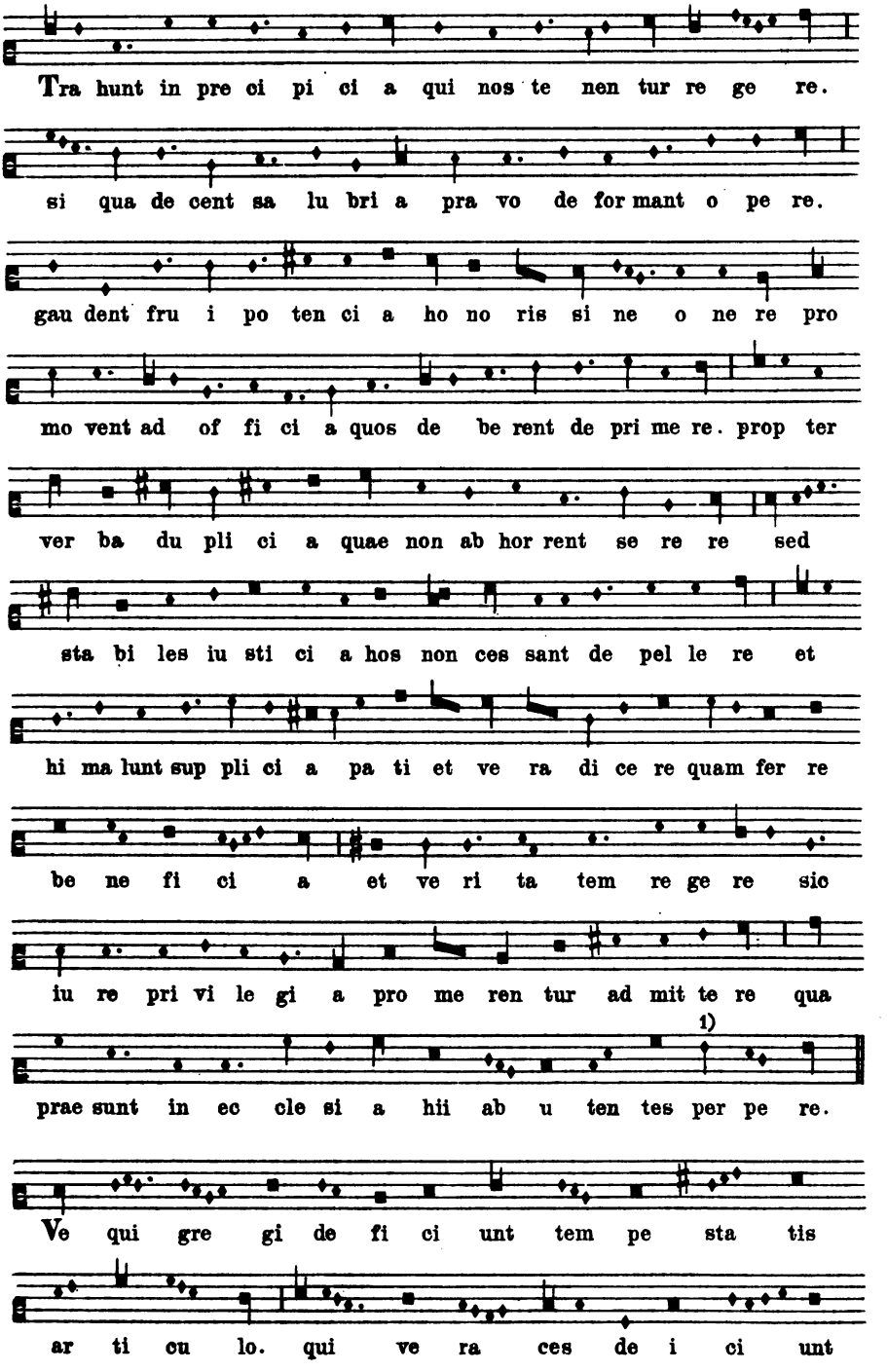


VII.

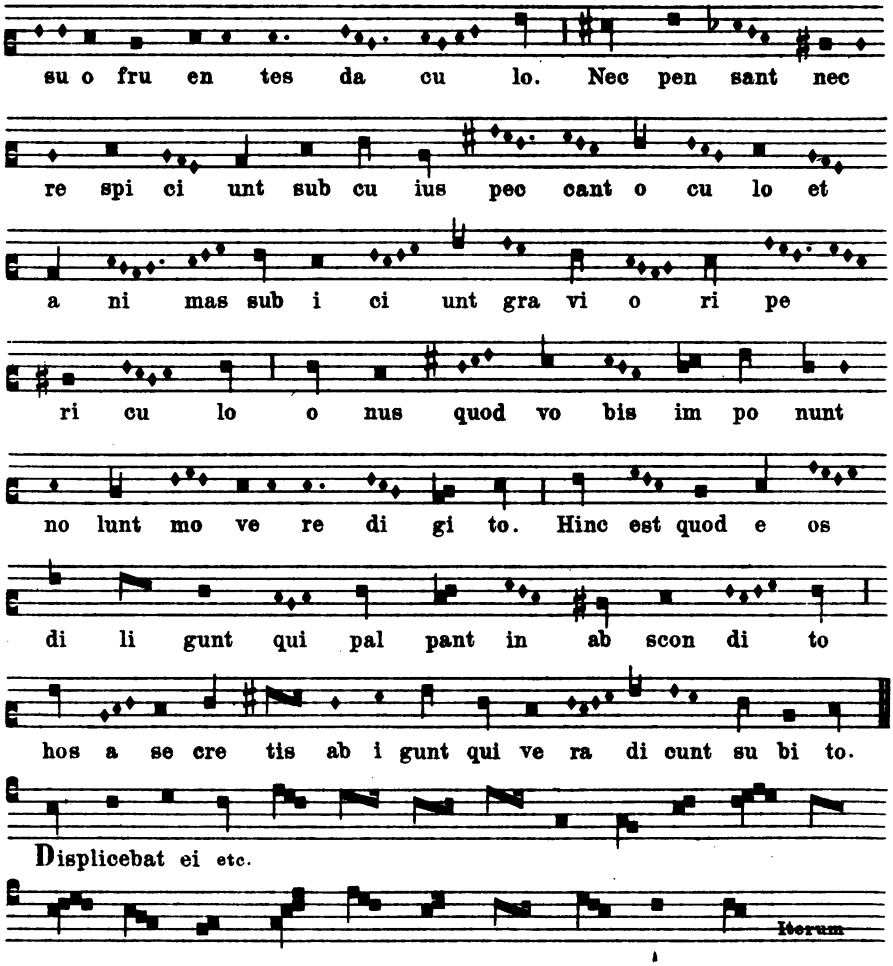
Aus dem »Roman de Fauvel«. Paris, Bibl. Nat. f. fr. 146.



1) Punkt fehlt im Ms.

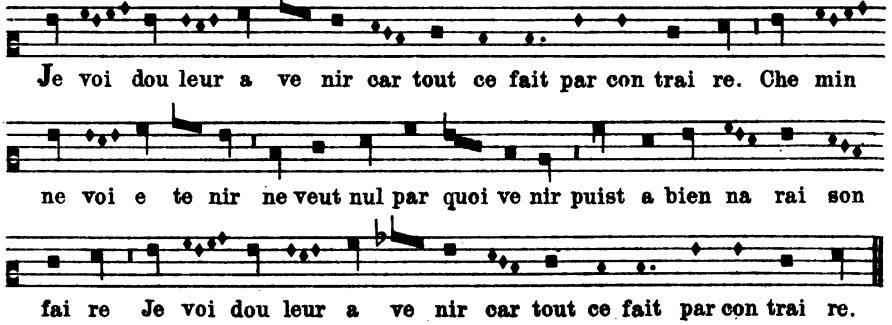


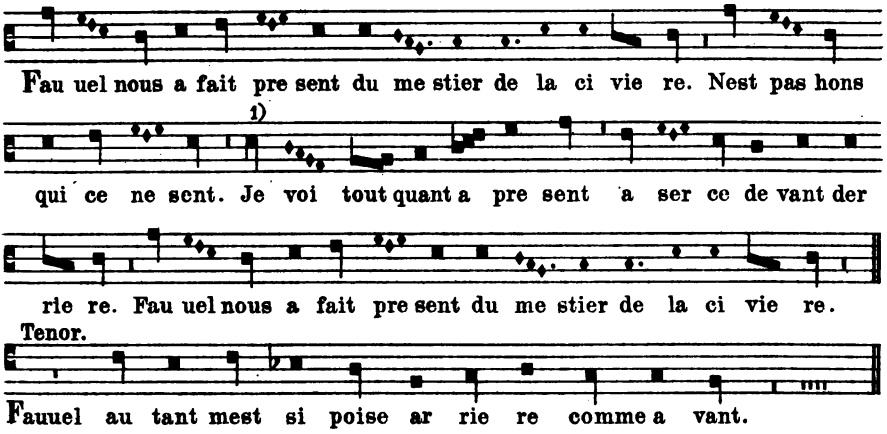
1) Im Ms. *brevis*.



VIII.

Aus dem »Roman de Fauvel«. Paris, Bibl. Nat. f. fr. 146.

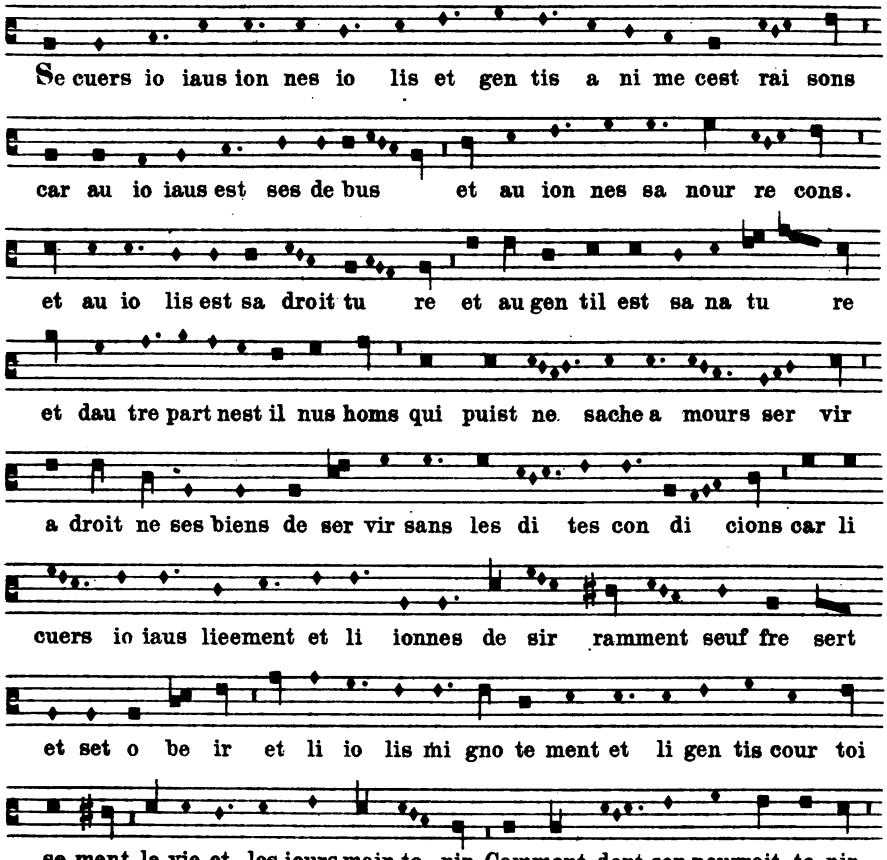


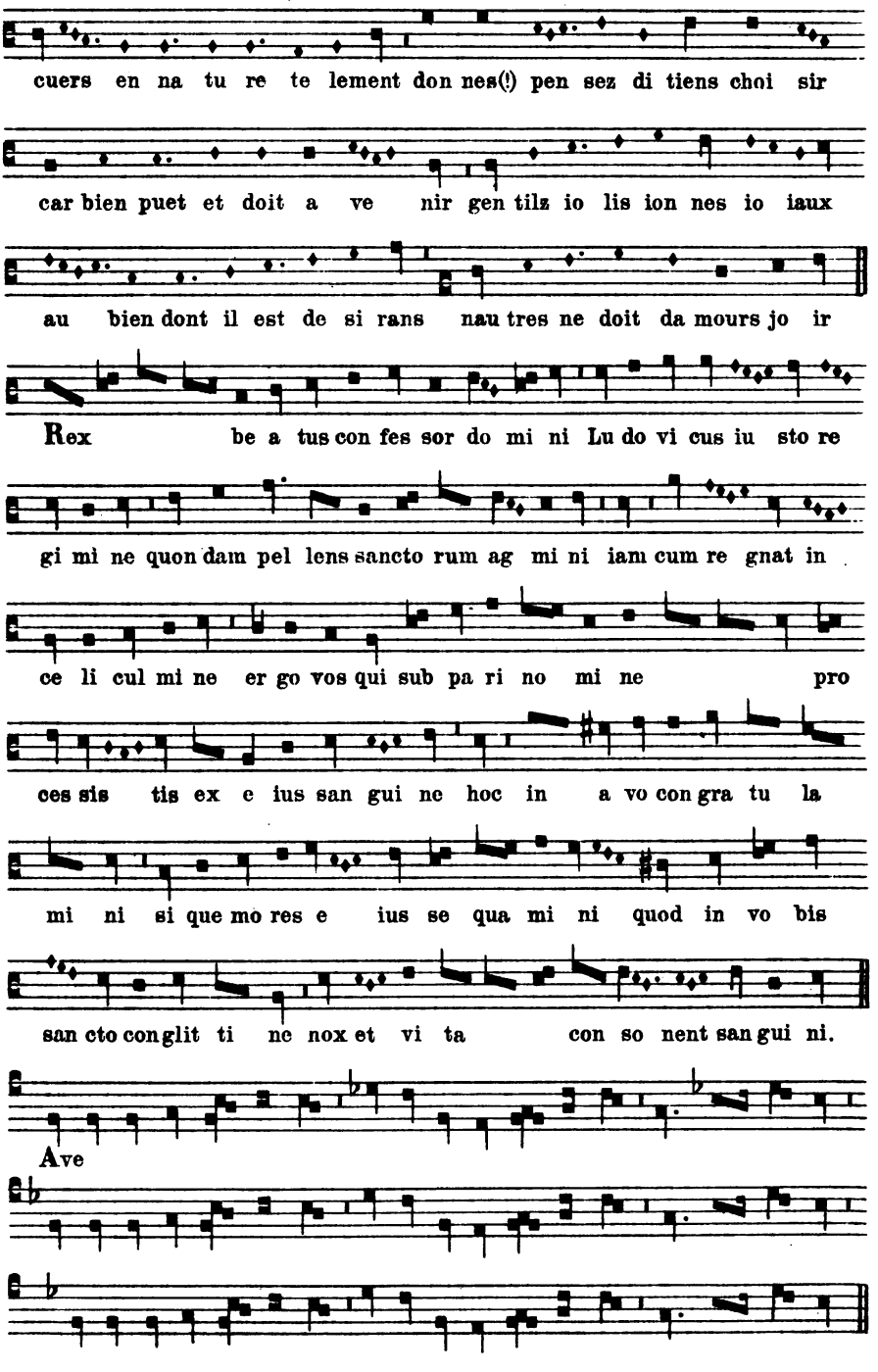


1) Im Ms. *e*.

IX.

Aus dem »Roman de Fauvel«. Paris, Bibl. Nat. f. fr. 146.

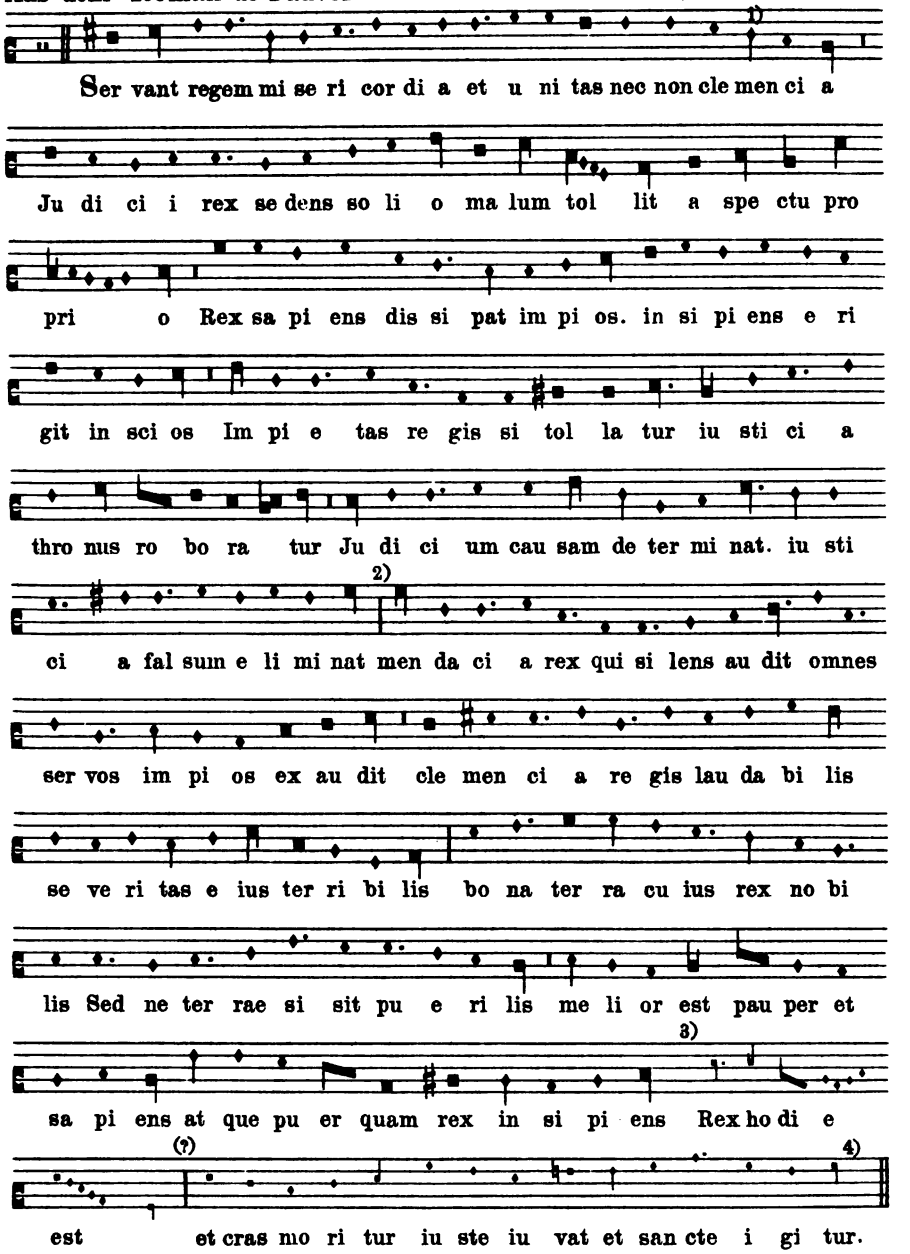



cuers en na tu re te lement don nes(!) pen sez di tiens choi sir
car bien puet et doit a ve nir gen tilz io lis ion nes io iaux
au bien dont il est de si rans nau tres ne doit da mours jo ir
Rex be a tus con fes sor do mi ni Lu do vi cus iu sto re
gi mi ne quon dam pel lens sancto rum ag mi ni iam cum re gnat in
ce li cul mi ne er go vos qui sub pa ri no mi ne pro
ces sis tis ex e ius san gui ne hoc in a vo con gra tu la
mi ni si que mo res e ius se qua mi ni quod in vo bis
san cto con glit ti ne nox et vi ta con so nent san gui ni.
Ave

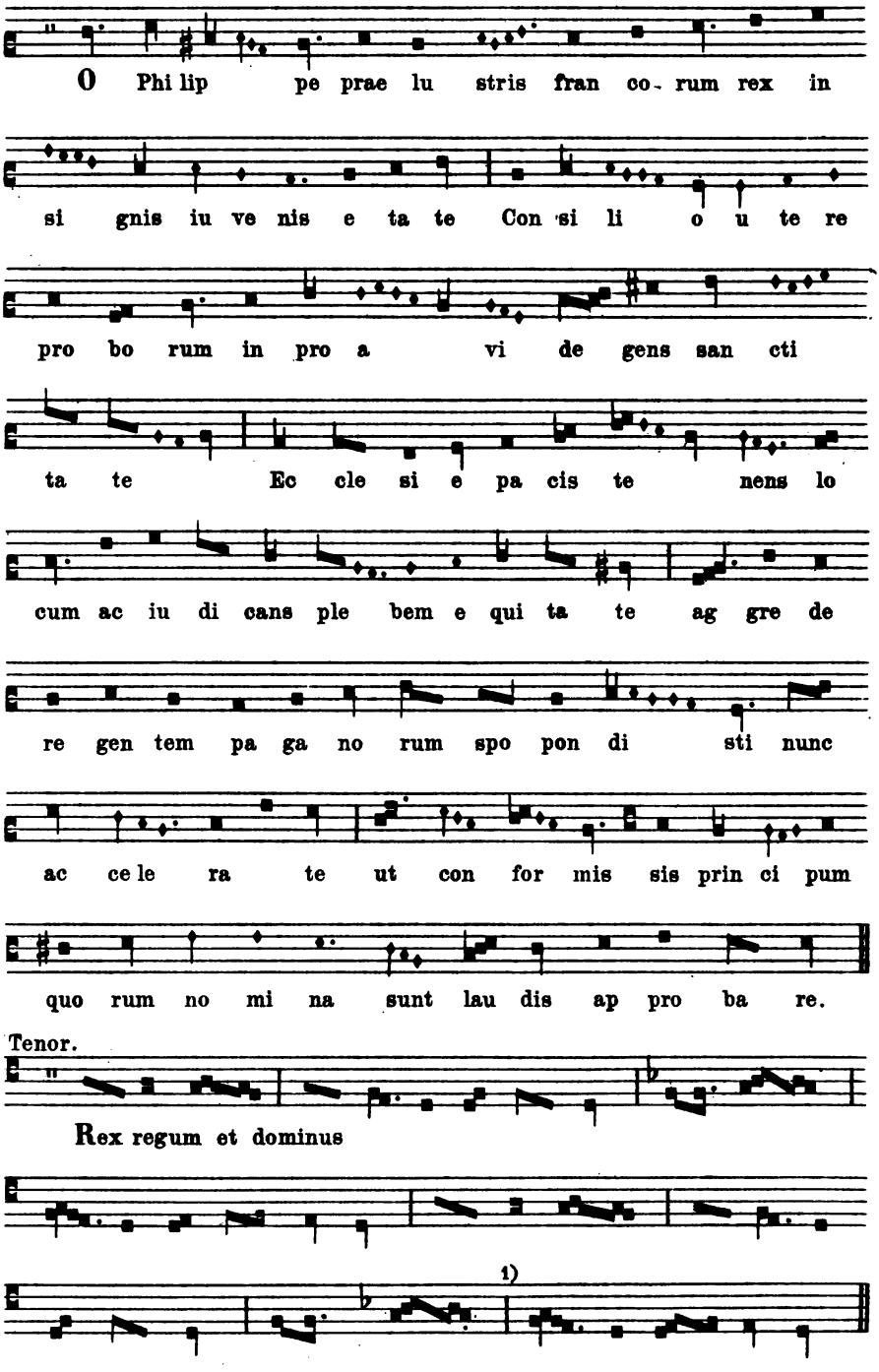
X.

Pour phelippes qui regne ores
Ci metreiz ce motet onquores.

Aus dem »Roman de Fauvel«. Paris, Bibl. Nat. f. fr. 146.



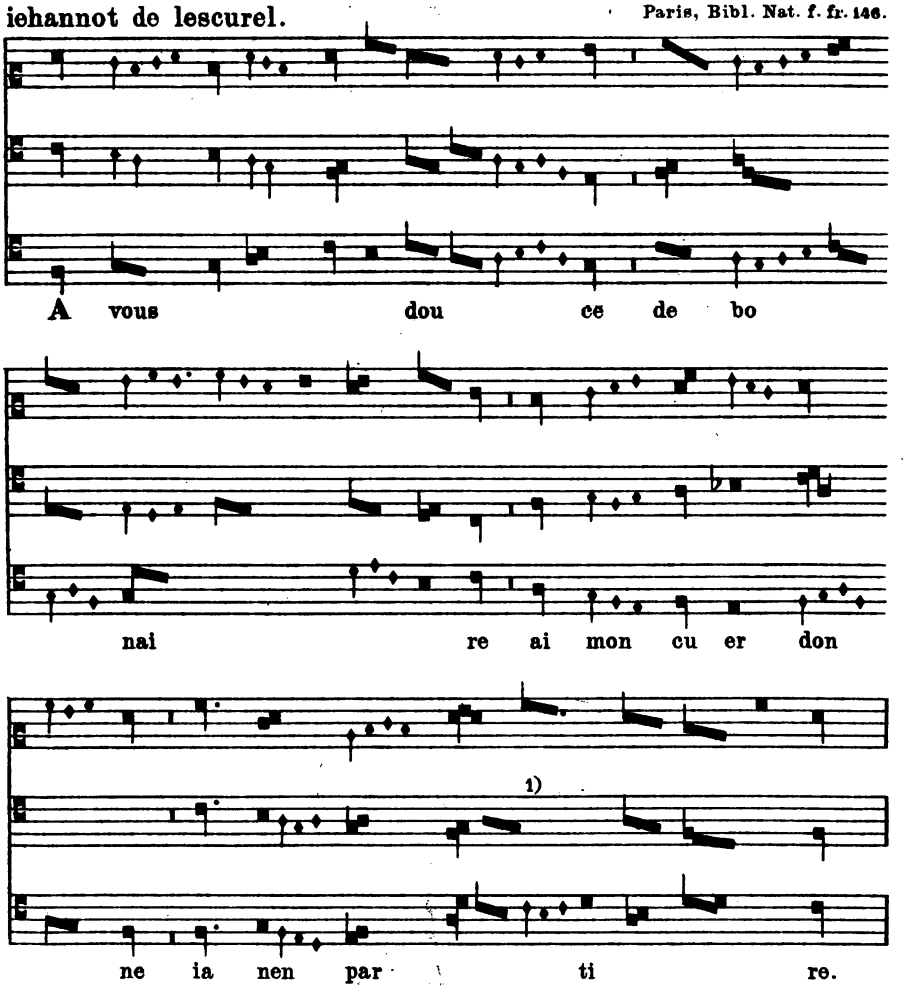
1) Im Ms. ungestrichen. 2) Im Ms. brevis-Pause. 3) Im Ms. longa imperfecta Pause.
4) Die mit kleineren Noten gestochene Notenreihe ist ergänzt nach Ms. Bibl. Nat. f. fr. 571 fol. 144r Ihre Kopie verdanke ich den Herren J. Ecorcheville und E. de Solenière in Paris.



1) Im Ms. nur durch 2 Spatien.

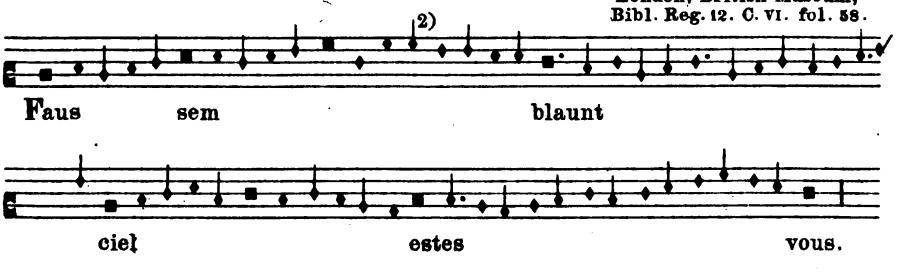
XI.

iehannot de lescurel. Paris, Bibl. Nat. f. fr. 146.

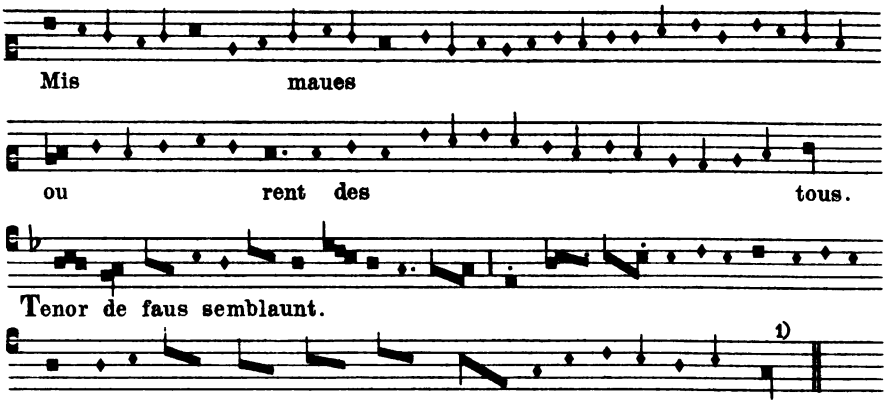


XII.

London, British Museum, Bibl. Reg. 12. C. VI. fol. 58.

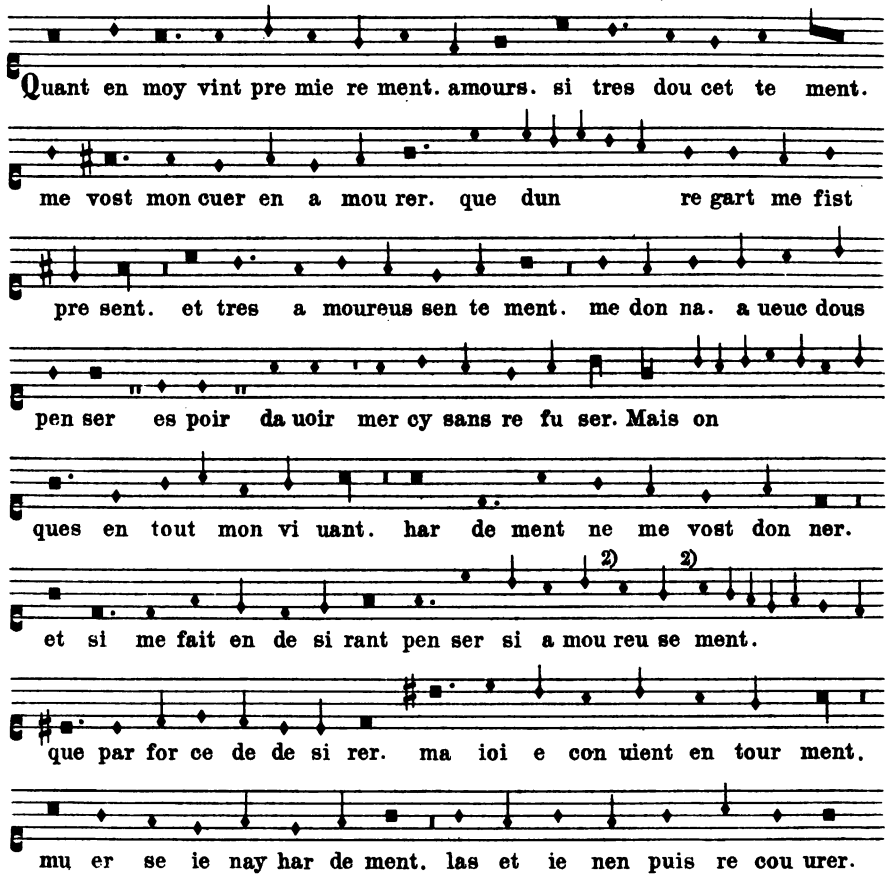


1) Im Ms. 2) Im Ms. *semibrevis*.

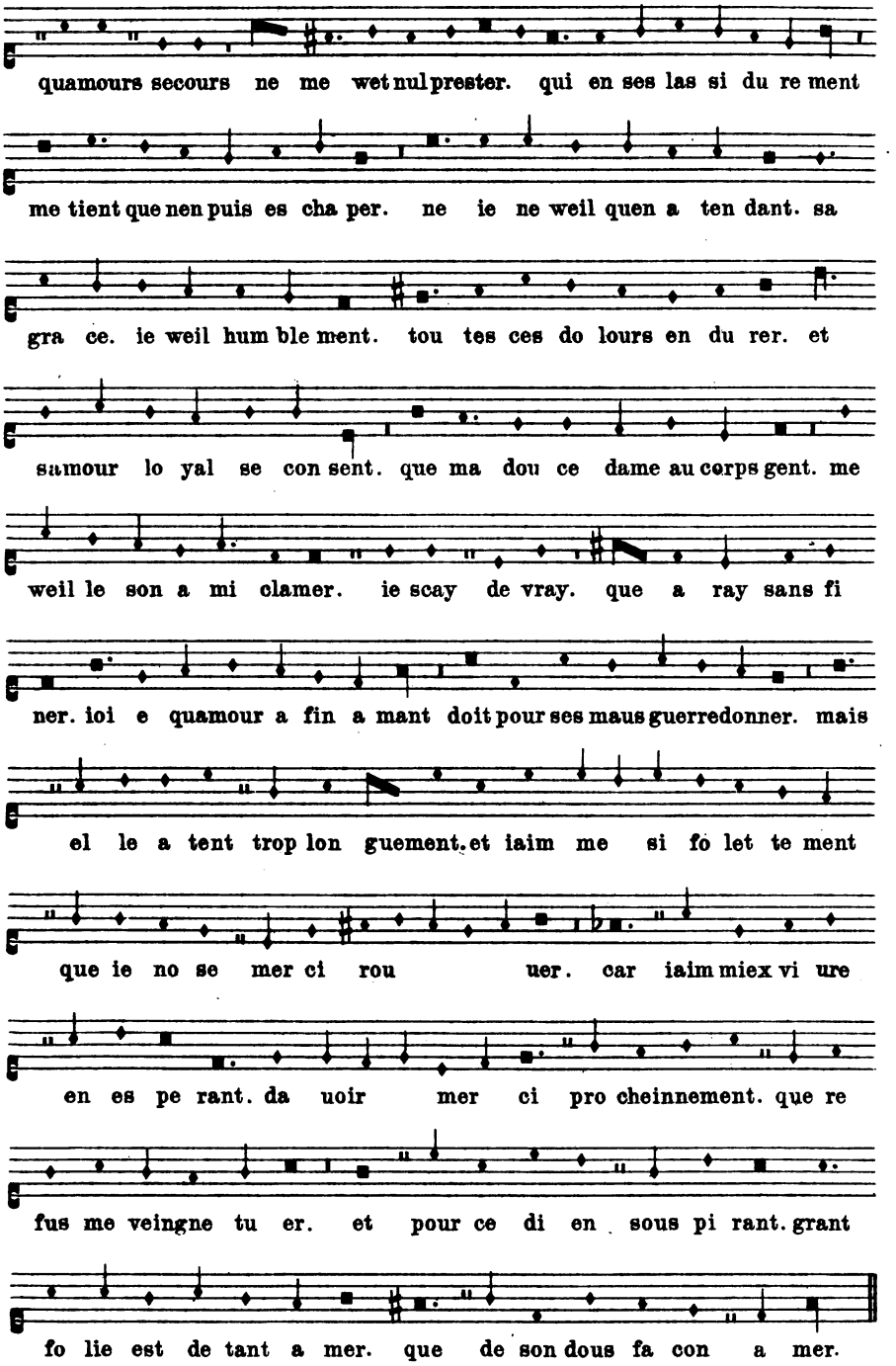


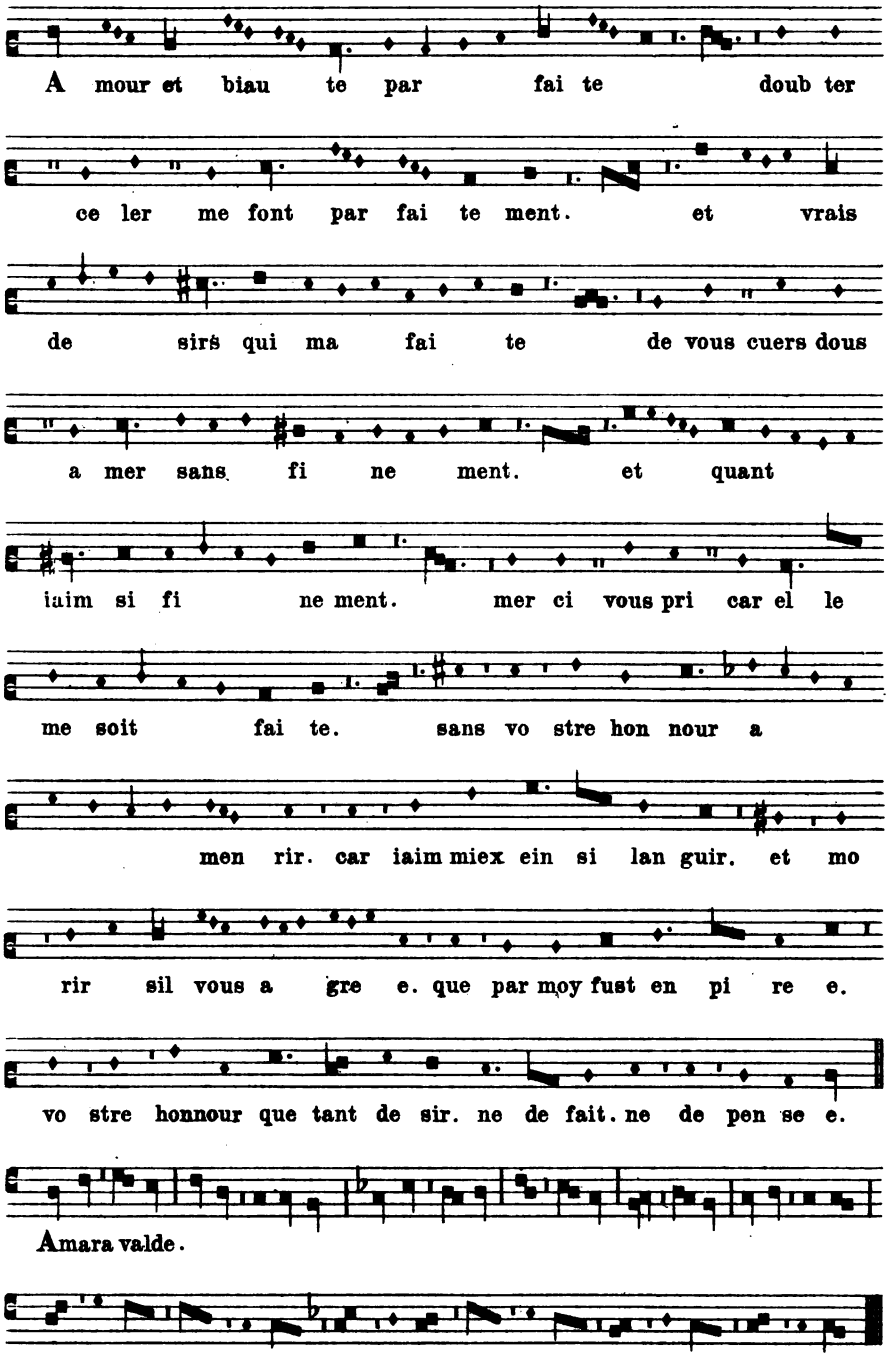
XIII.

Motette von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



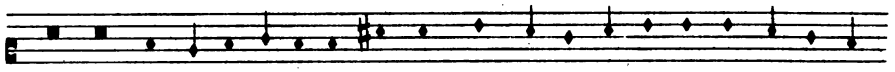
1) Im Ms. *f.* 2) Im Ms. *semibrevis.*


quamours secours ne me wet nul prester. qui en ses las si du re ment
me tient que nen puis es cha per. ne ie ne weil quen a ten dant. sa
gra ce. ie weil hum ble ment. tou tes ces do lours en du rer. et
samour lo yal se con sent. que ma dou ce dame au corps gent. me
weil le son a mi clamer. ie scay de vray. que a ray sans fi
ner. ioi e quamour a fin a mant doit pour ses maus guerredonner. mais
el le a tent trop lon guement. et iaim me si fo let te ment
que ie no se mer ci rou uer. car iaim miex vi ure
en es pe rant. da uoir mer ci pro cheinnement. que re
fus me veingne tu er. et pour ce di en sous pi rant. grant
fo lie est de tant a mer. que de son dous fa con a mer.

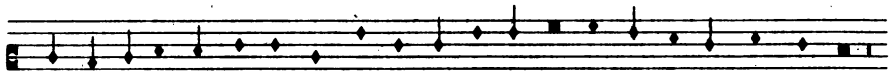

A mour et biau te par fai te doub ter
ce ler me font par fai te ment. et vrais
de sirs qui ma fai te de vous cuers dous
a mer sans fi ne ment. et quant
iaim si fi ne ment. mer ci vous pri car el le
me soit fai te. sans vo stre hon nour a
men rir. car iaim miex ein si lan guir. et mo
rir sil vous a gre e. que par moy fust en pi re e.
vo stre honnour que tant de sir. ne de fait. ne de pen se e.
Amara valde.

XIV.

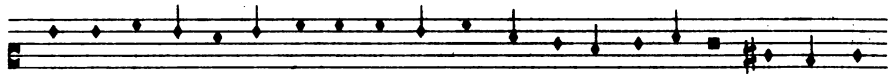
Motette von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



He mors com tu es ha i e de moy. quant tu as ra ui e. ma ioi e. ma

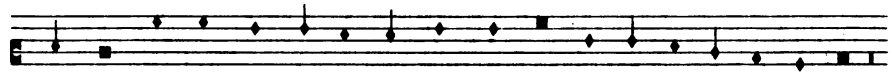


dru e ri e. mon so las. par qui ie sui ein si mas. et mis de si haut si bas.

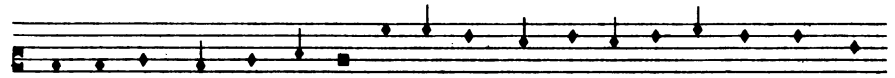


et ne me po uies pas as saillir lax miex a mas se mo rir. qua uoir si

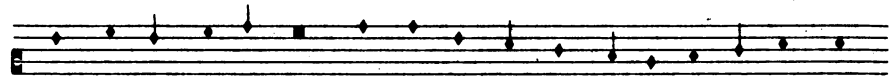
grief sou ue nir. qui mout souuent res io ir. me so loit ma mour en



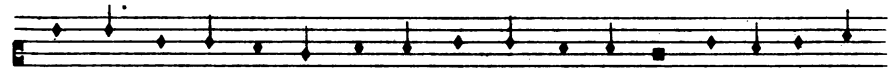
pensant doubloit. mon de sir croi stre fai soit et tou dis a men ni soit.



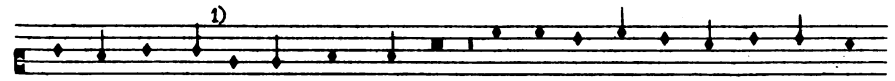
mes do lours. mais cest dou tout a rebours. car croistre les fait tous iours. en



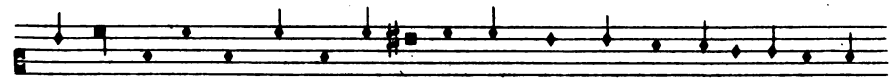
grans soupirs et en plours pour ma mour que sens par a uoir va lour. scens.



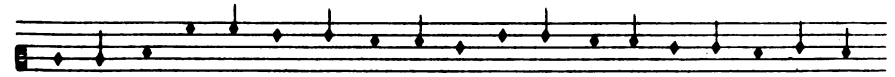
cour toi sie. et honnour. or scay bien que sans re tour. per du lay. et



que la mort en a ray. quant amours de lais se ray. ne re mi rer ne

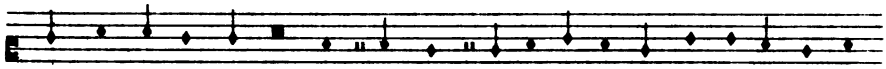


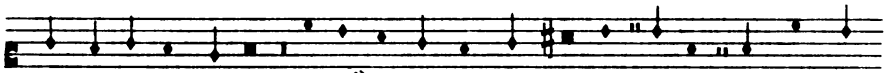
por ray. son accueil. qui met en moy si grant dueil. que riens ne de sir ne weil.

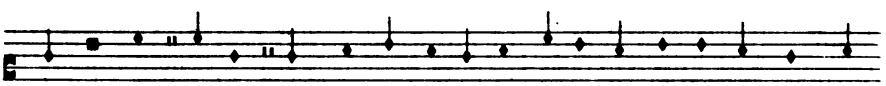


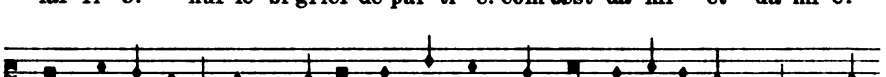
fors la mort sa ray mon weil ac com pli. et se il en es toit en mi. de ma

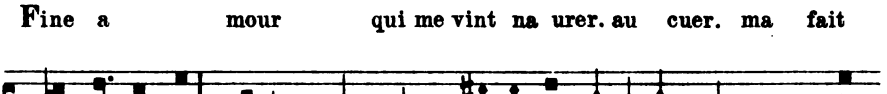
1) Im Ms. *semibrevis*.

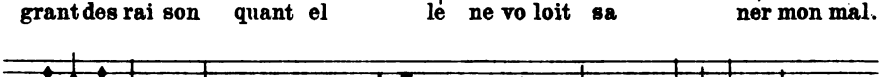


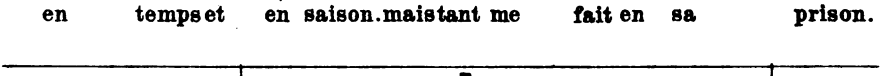


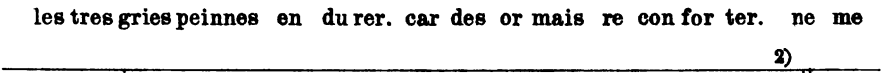


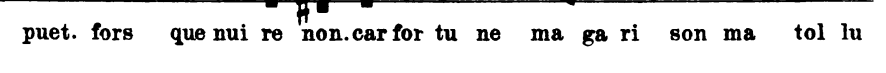




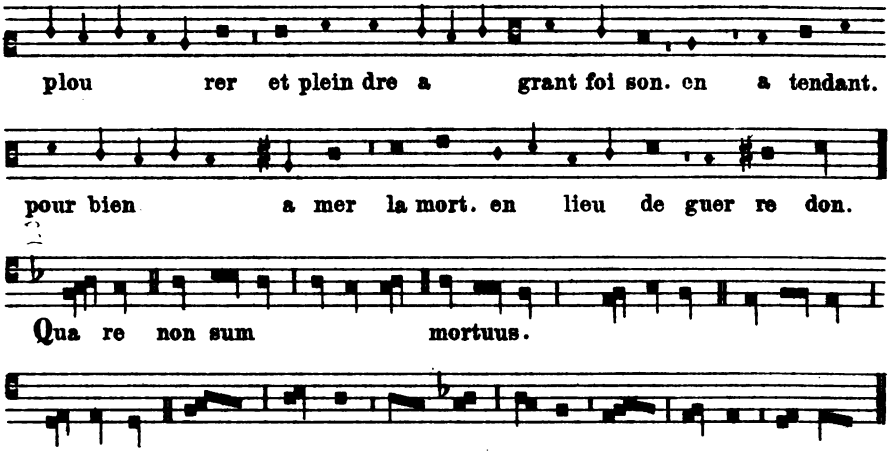






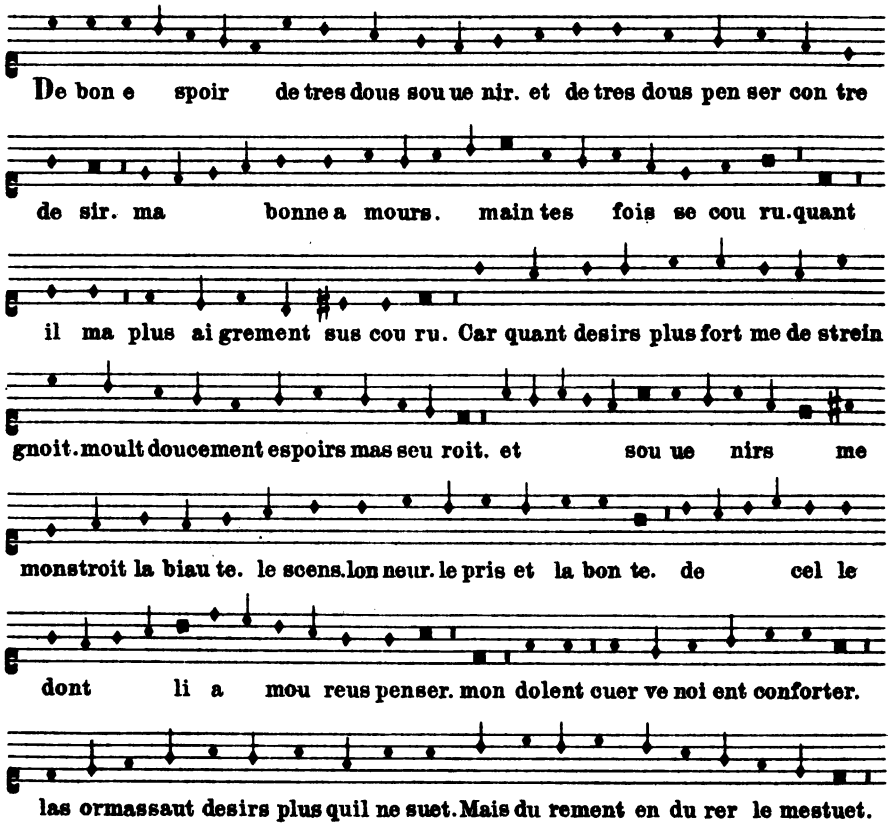


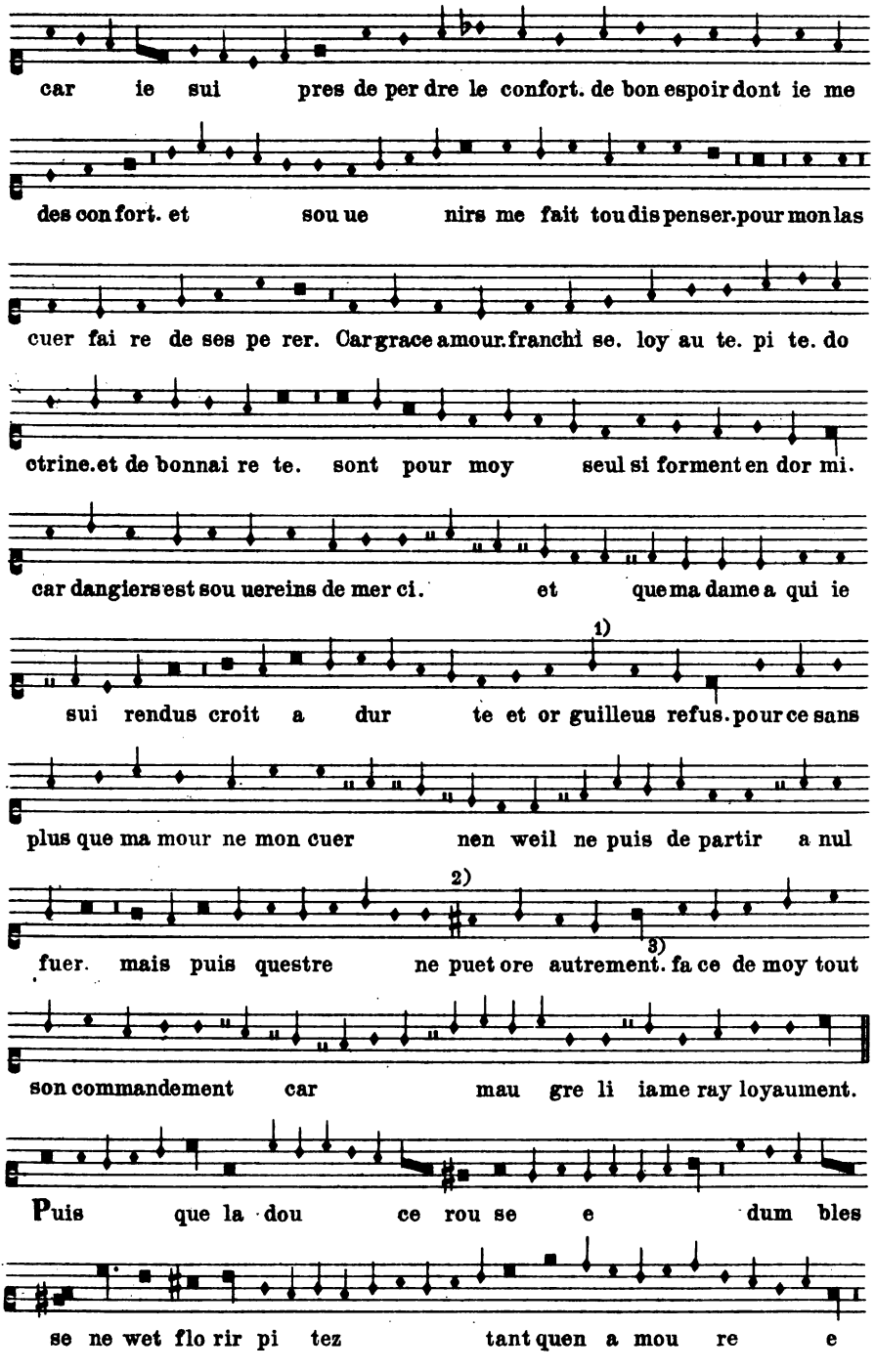
1) Im Ms. *or*. 2) *e* konjiciert.



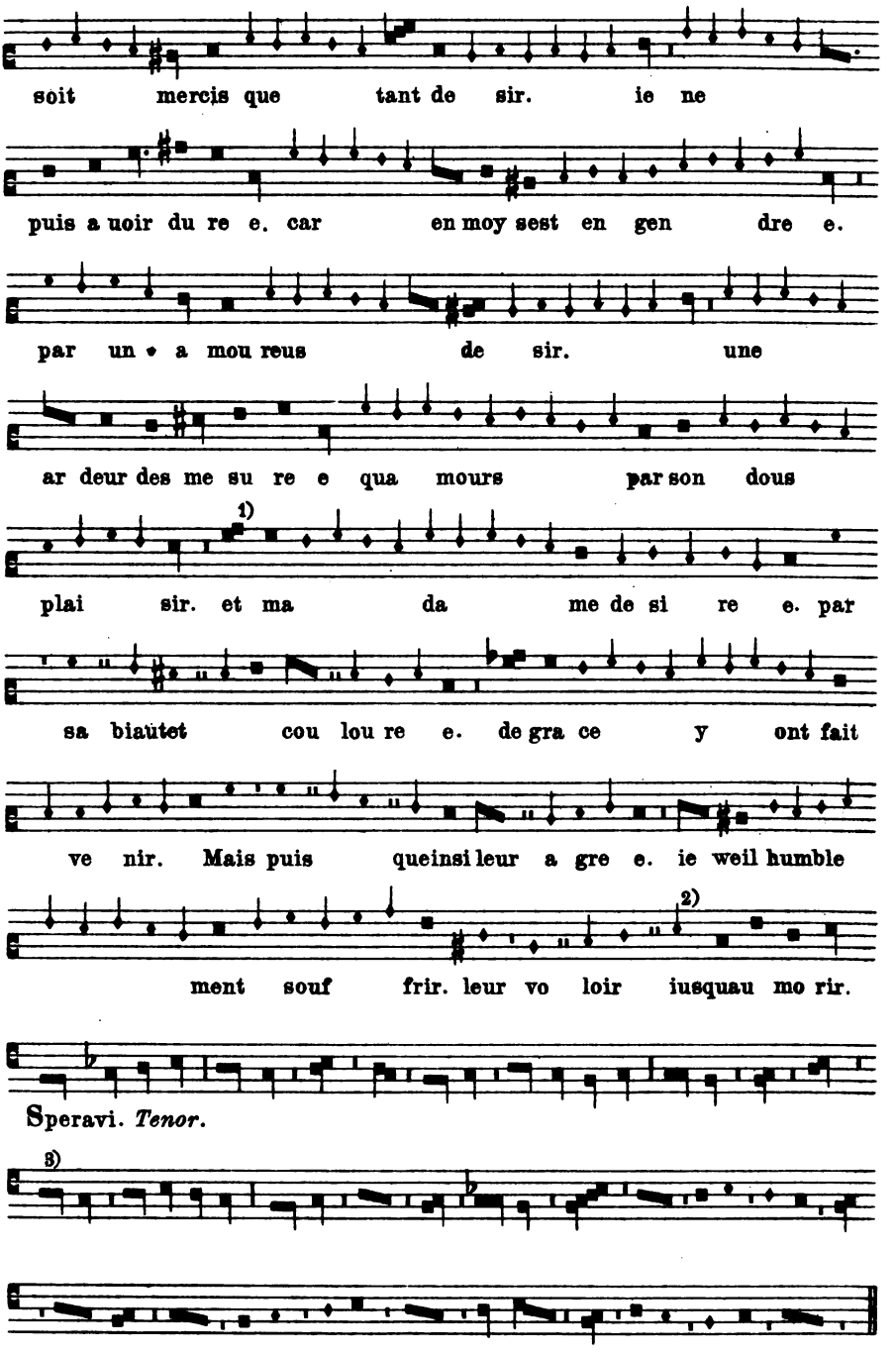
XV.

Motette von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.





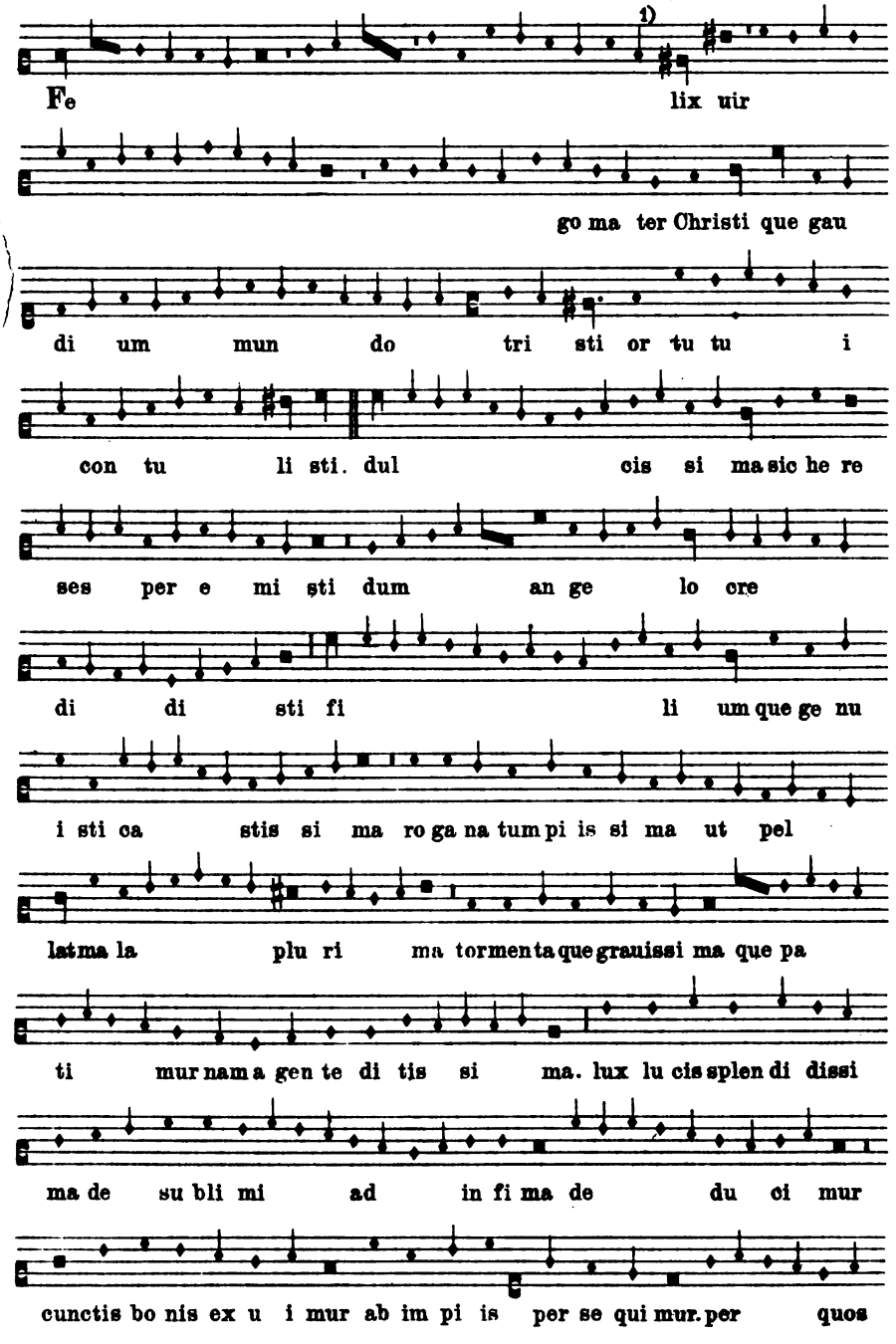
1) Im Ms. *semibrevis*. 2) Kreuz im Ms. einen Zwischenraum höher. 3) *n* fehlt im Ms.



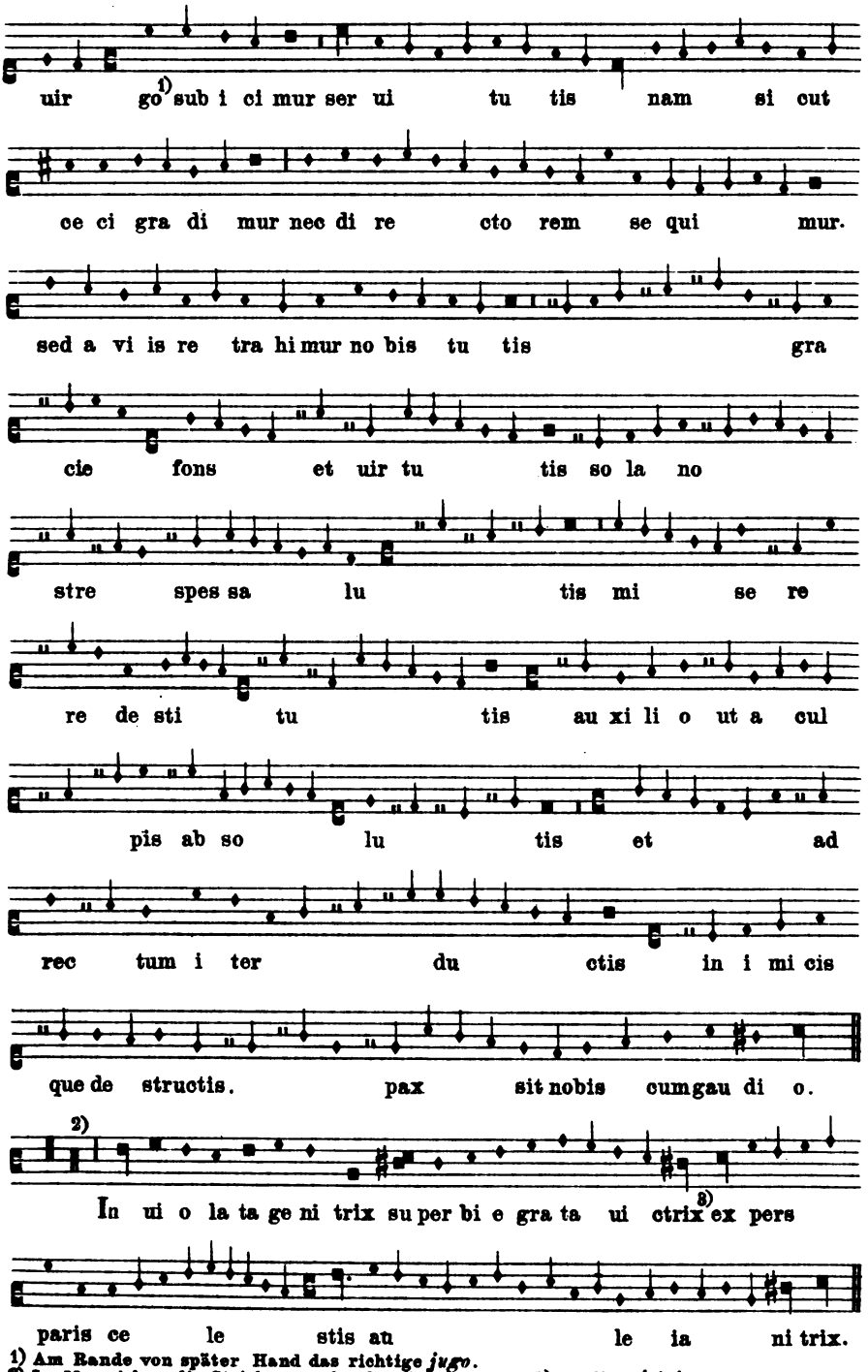
1) Im Ms. Ligatur *a c.*
2) Im Ms. *semibrevis.*
3) Im Ms. *longa.*

XVI.

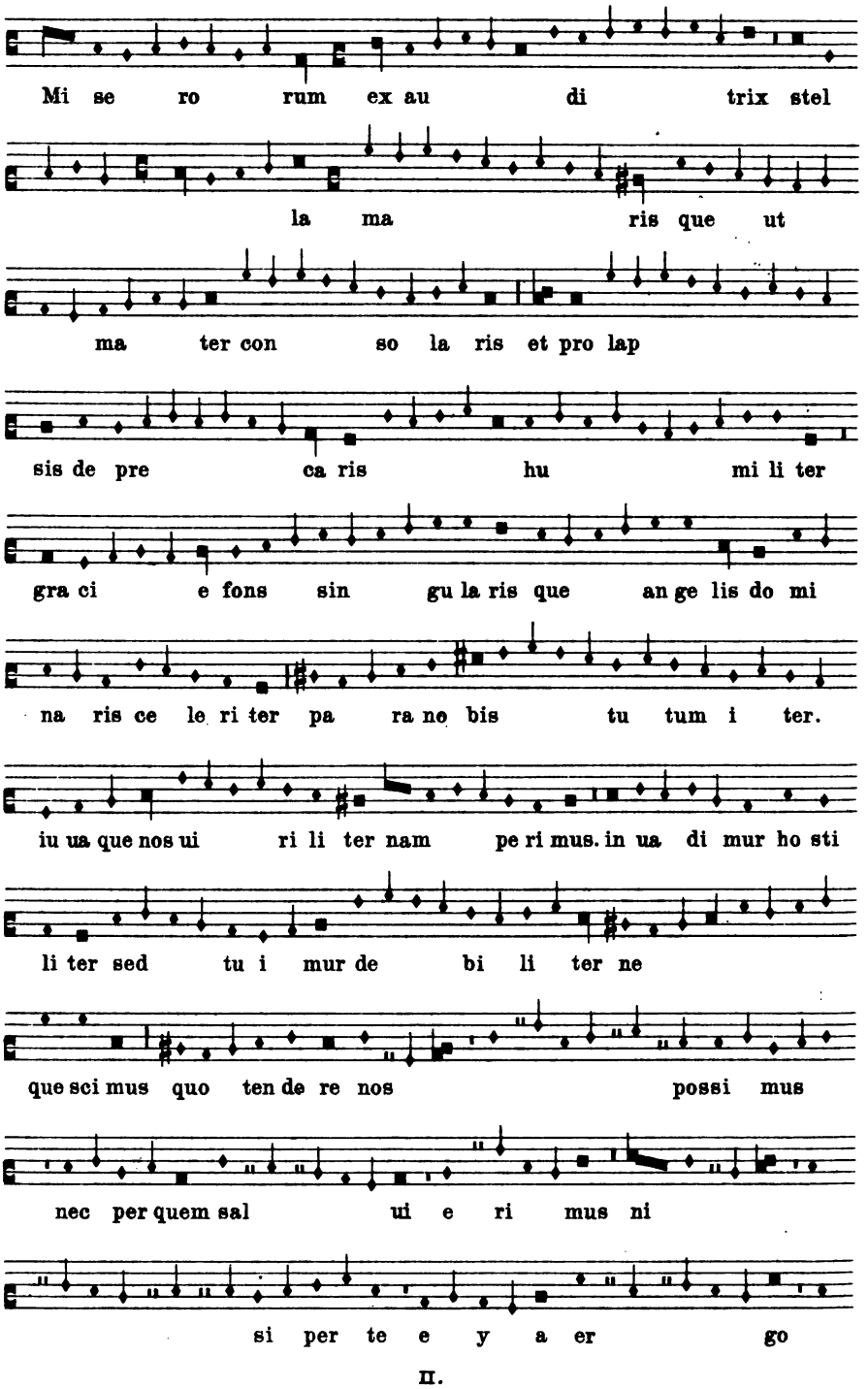
Motette von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



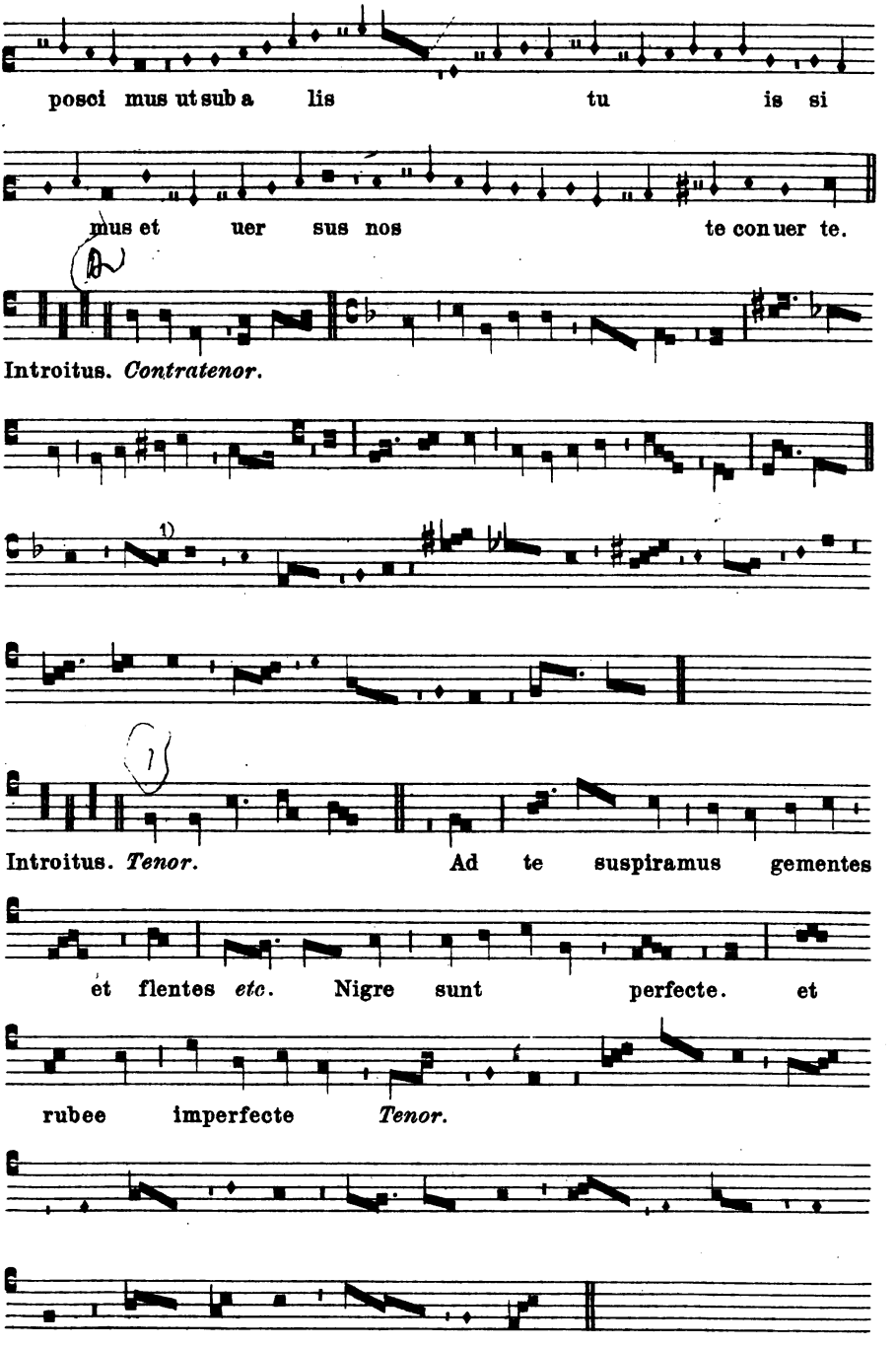
1) Im Ms. *semibrevis.*



1) Am Rande von später Hand das richtige *jugo*.
2) Im Ms reichen die Strichpaare durch 3 Spatien.
3) Im Ms. *uictris*.


Mi se ro rum ex au di trix stel
la ma ris que ut
ma ter con so la ris et pro lap
sis de pre ca ris hu mi li ter
gra ci e fons sin gu la ris que an ge lis do mi
na ris ce le ri ter pa ra no bis tu tum i ter.
iu ua que nos ui ri li ter nam pe ri mus. in ua di mur ho sti
li ter sed tu i mur de bi li ter ne
que sci mus quo ten de re nos possi mus
nec per quem sal ui e ri mus ni
si per te e y a er go

II.

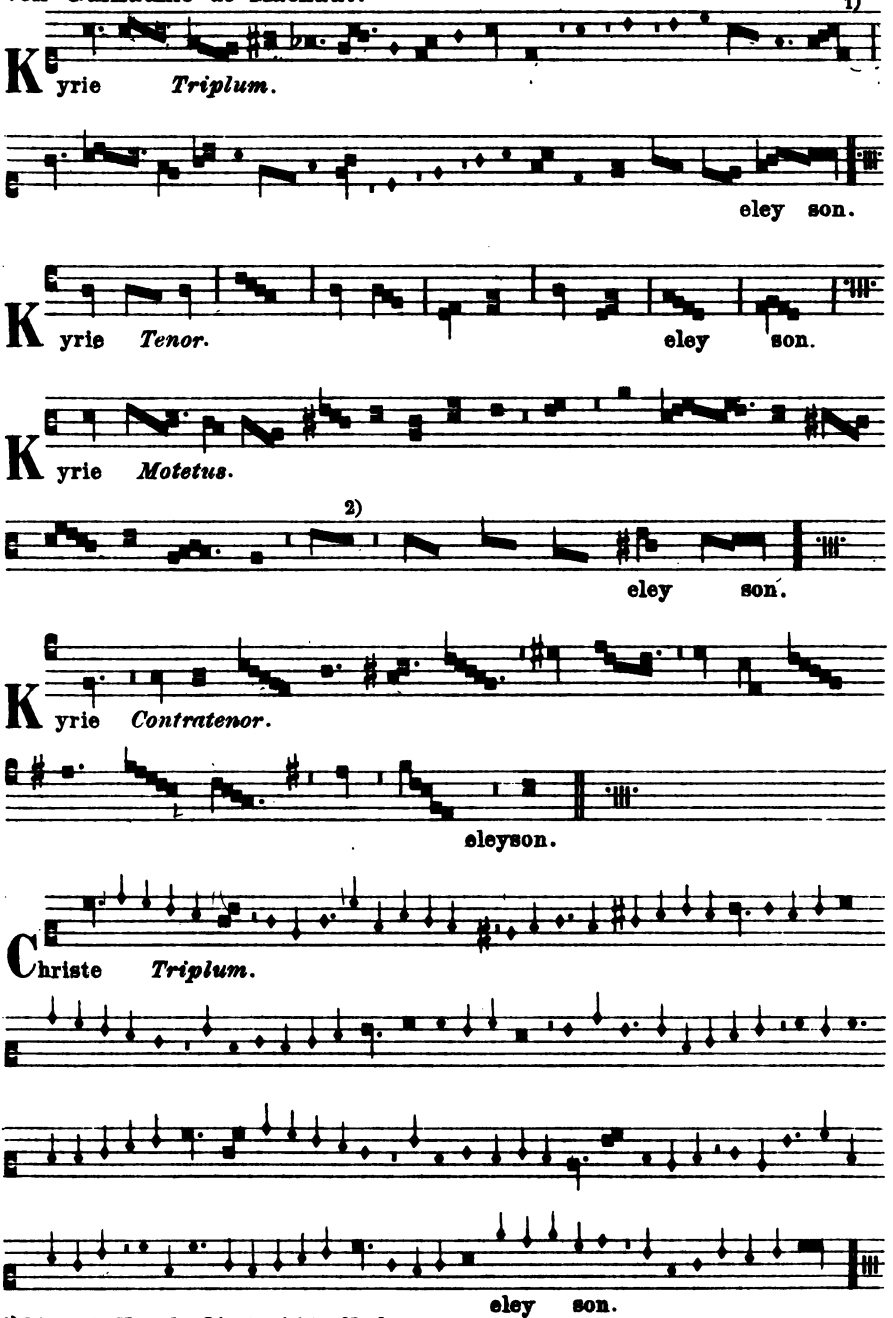

posci mus ut sub a lis tu is si
mus et uer sus nos te con uer te.
Introitus. *Contratenor.*
Introitus. *Tenor.* Ad te suspiramus gementes
et flentes *etc.* Nigre sunt perfecte. et
rubee imperfecte *Tenor.*

1) Im Ms.

XVII.

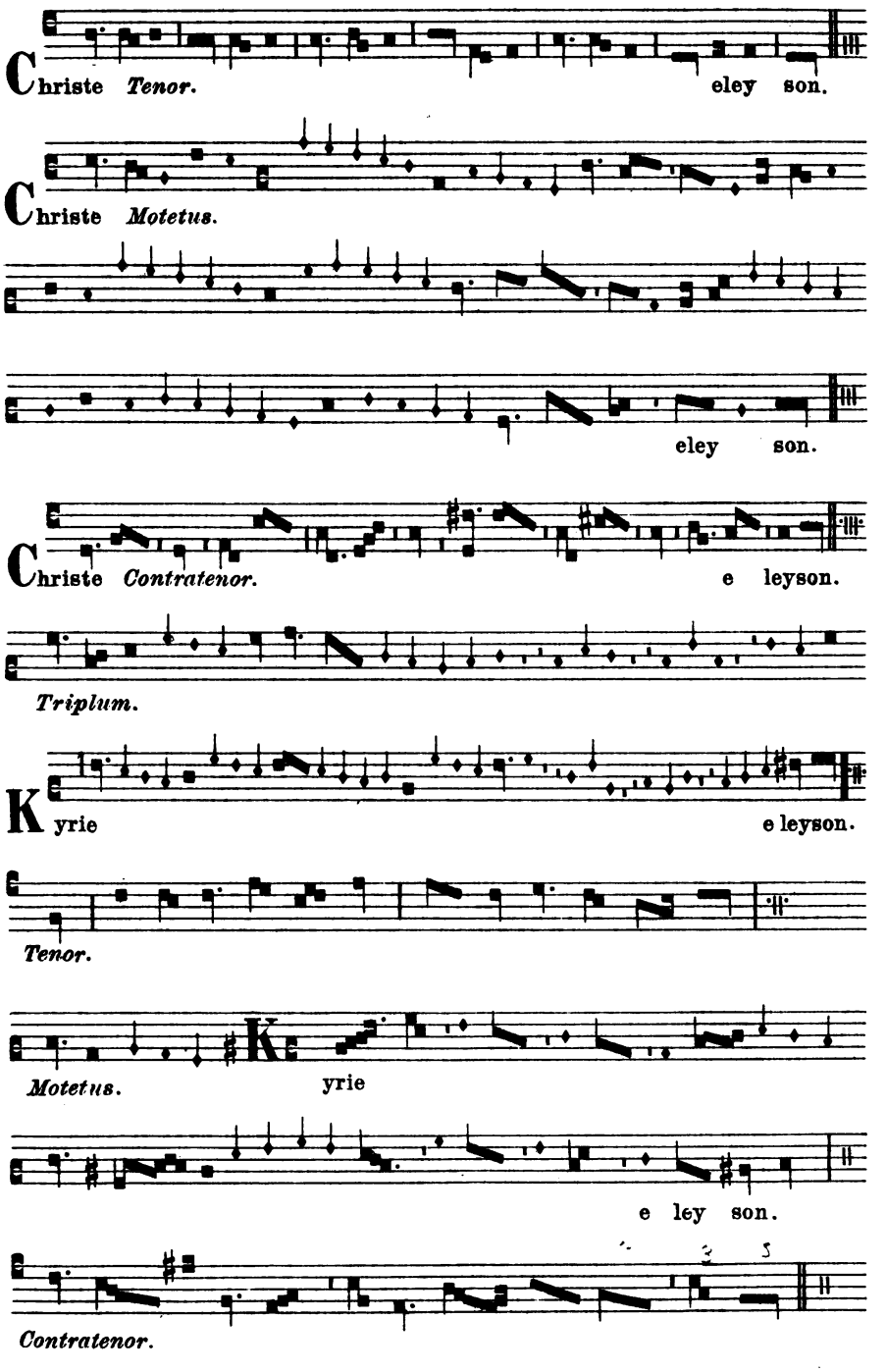
Kyrie und Christe aus der Messe von Guillaume de Machaut.

Paris, Bibl. Nat. f. fr. 22546.



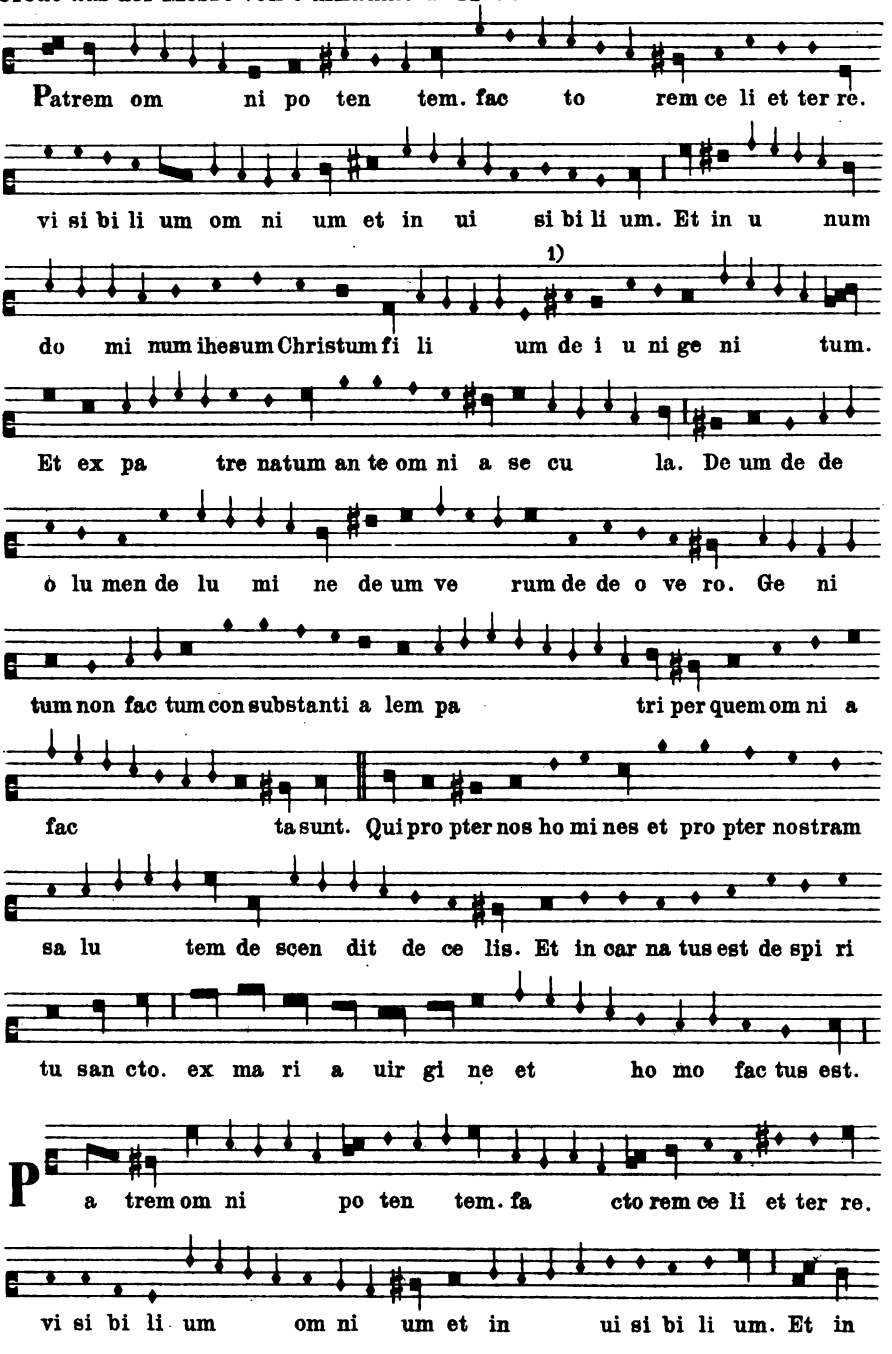
1) Die erste Note der Ligatur ist im Ms. leer.

2) Im Ms.

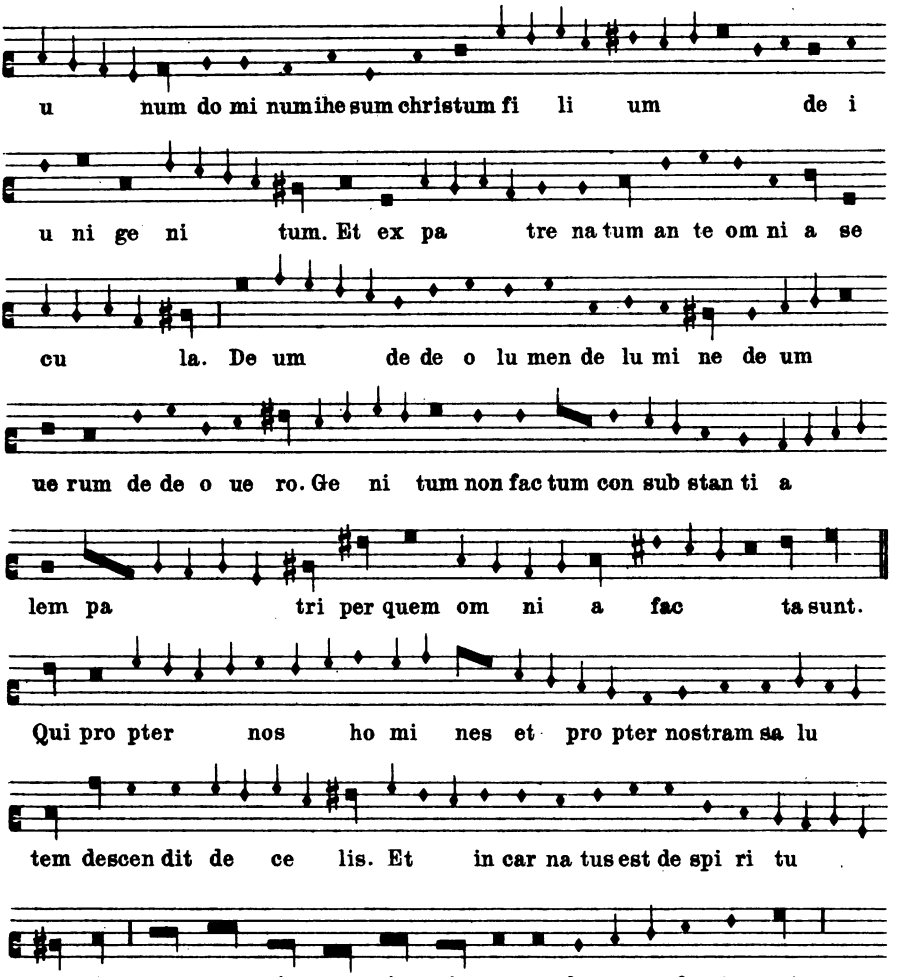

Christe *Tenor.*
eley son.
Christe *Motetus.*
eley son.
Christe *Contratenor.*
e leyson.
Triplum.
Kyrie
e leyson.
Tenor.
Motetus.
yrie
e ley son.
Contratenor.

XVIII.

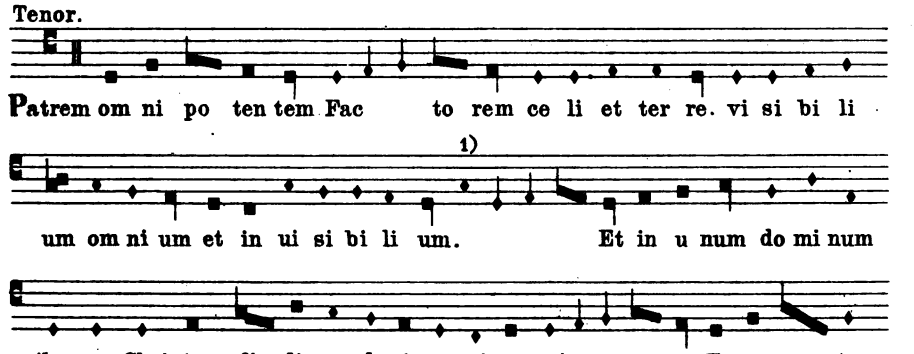
Credo aus der Messe von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



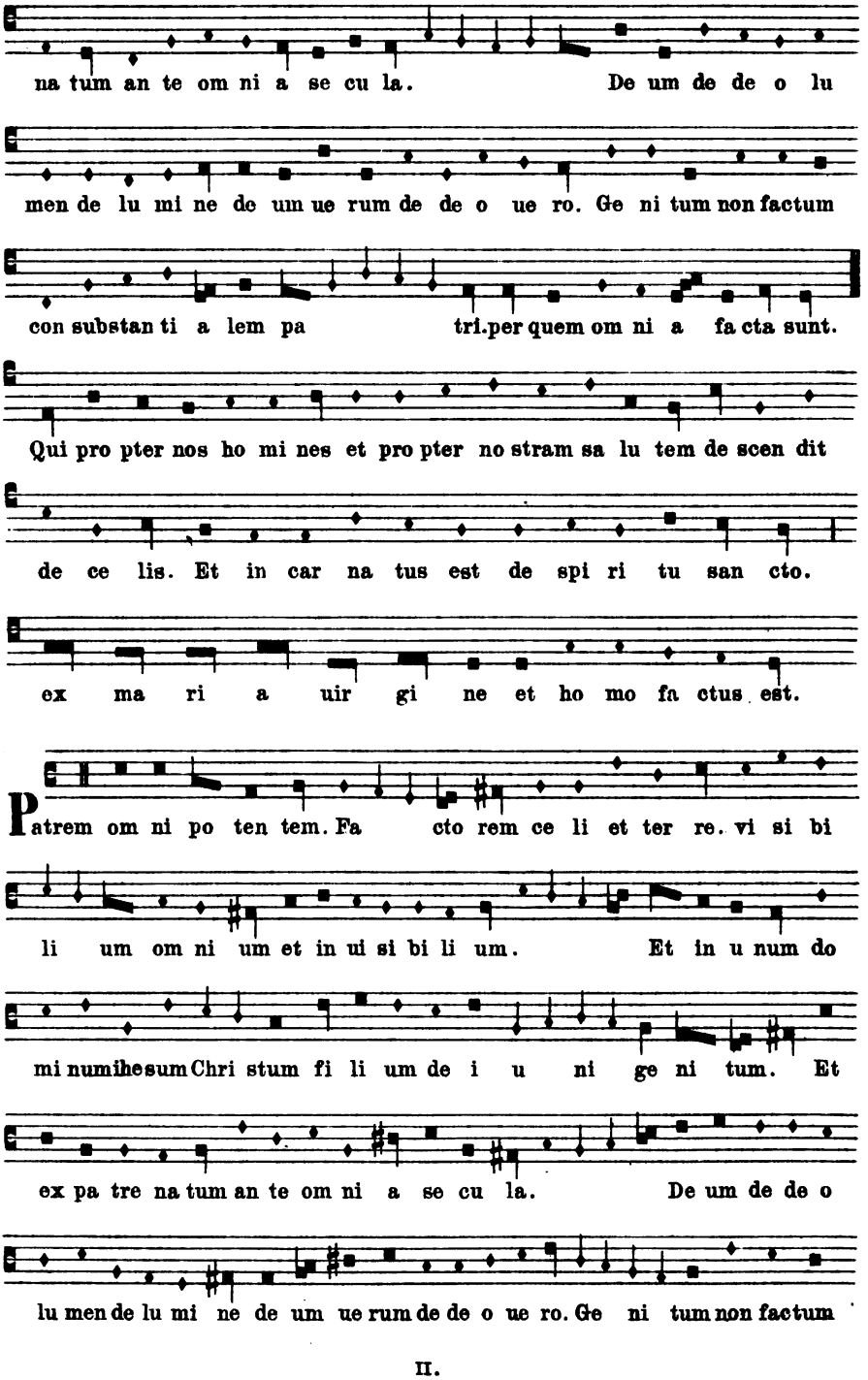
1) Das Kreuz steht im Ms. eine Linie höher.

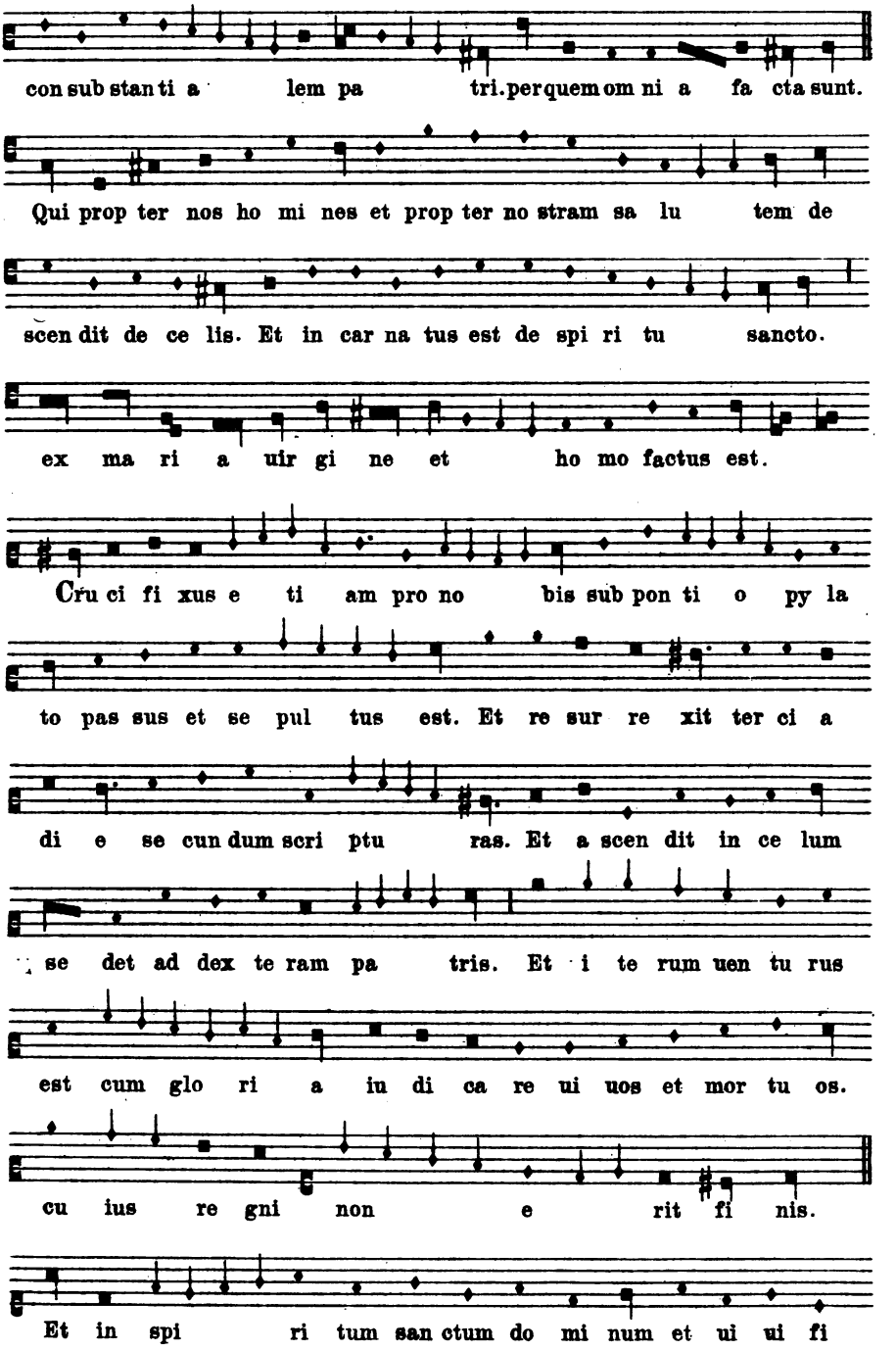


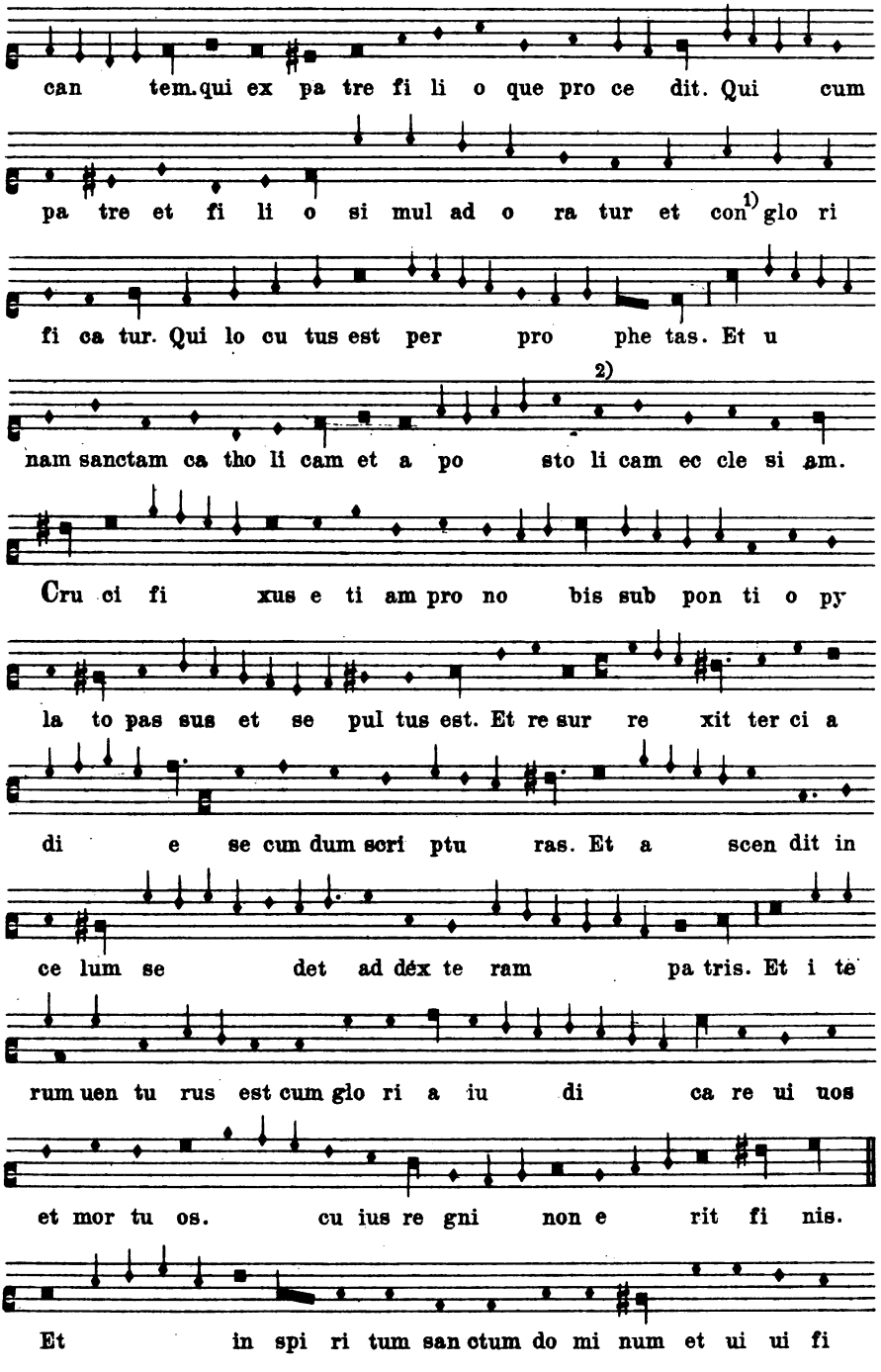
Tenor.



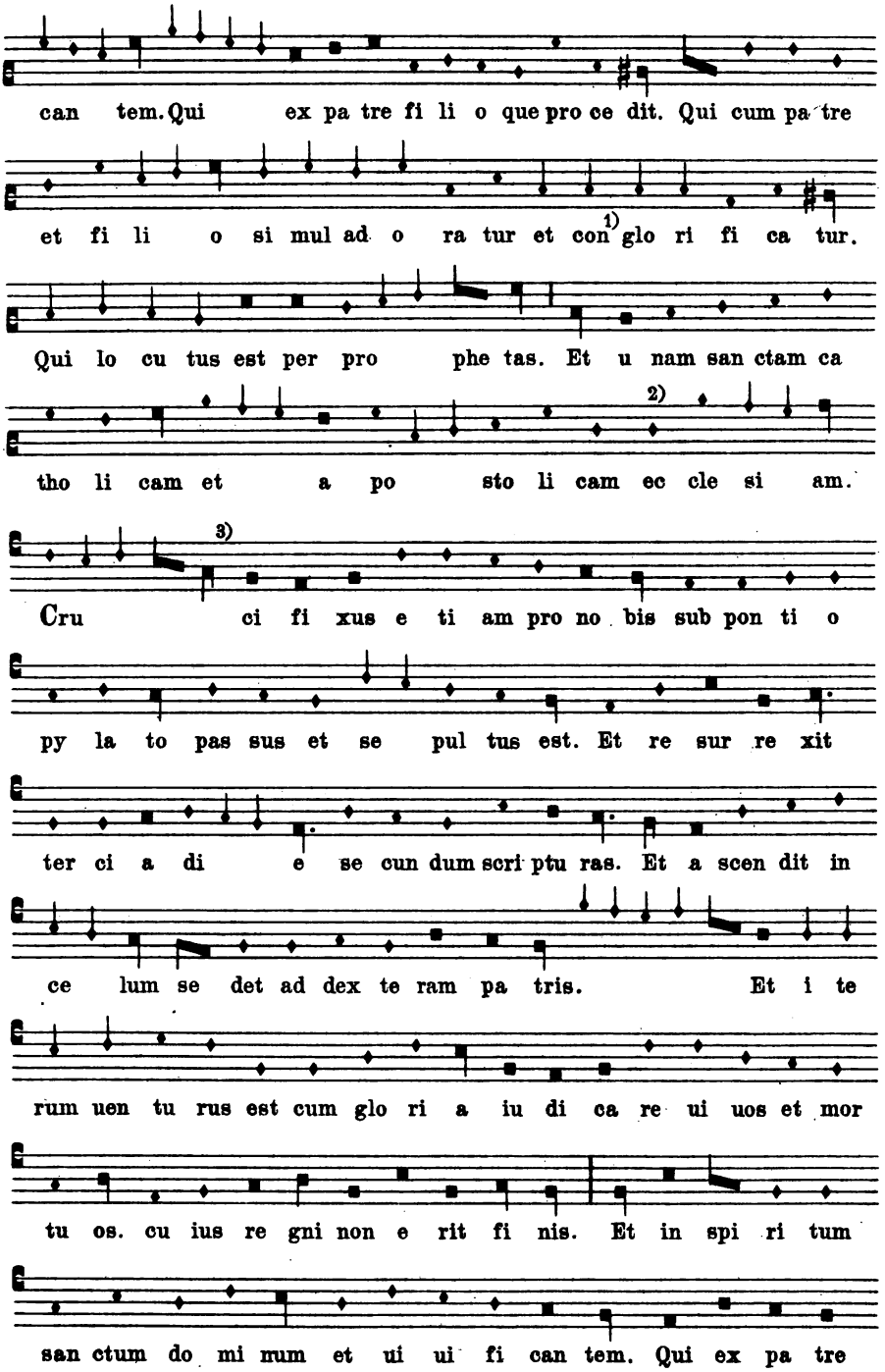
1) Im Ms. *a*.


na tum an te om ni a se cu la. De um de de o lu
men de lu mi ne de um ue rum de de o ue ro. Ge ni tum non factum
con substan ti a lem pa tri.per quem om ni a fa cta sunt.
Qui pro pter nos ho mi nes et pro pter no stram sa lu tem de scen dit
de ce lis. Et in car na tus est de spi ri tu san cto.
ex ma ri a uir gi ne et ho mo fa ctus est.
Patrem om ni po ten tem. Fa cto rem ce li et ter re. vi si bi
li um om ni um et in ui si bi li um. Et in u num do
mi numihesum Chri stum fi li um de i u ni ge ni tum. Et
ex pa tre na tum an te om ni a se cu la. De um de de o
lu men de lu mi ne de um ue rum de de o ue ro. Ge ni tum non factum

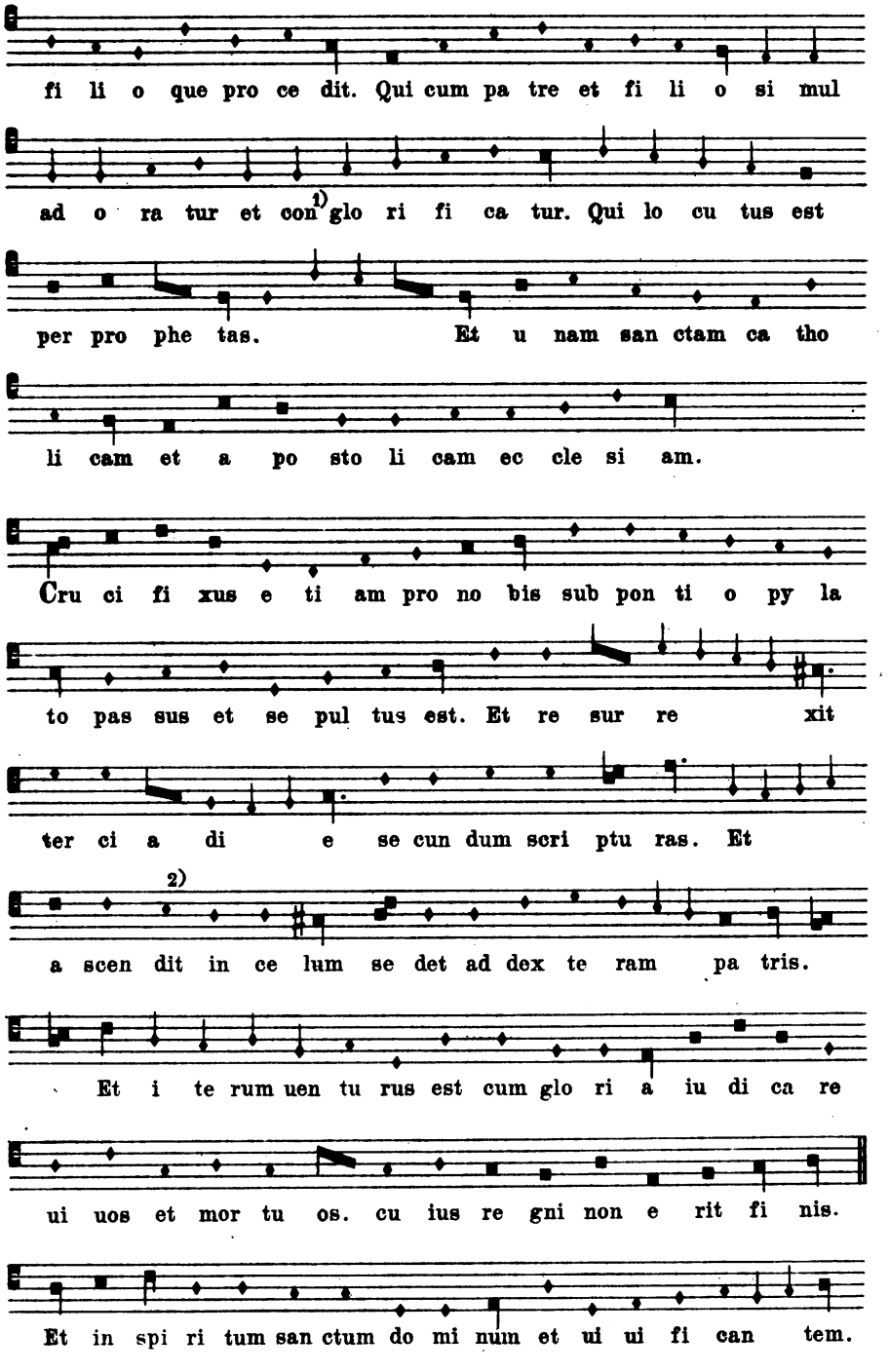

con sub stan ti a lem pa tri. per quem om ni a fa cta sunt.
Qui prop ter nos ho mi nes et prop ter no stram sa lu tem de
scen dit de ce lis. Et in car na tus est de spi ri tu sancto.
ex ma ri a uir gi ne et ho mo factus est.
Cru ci fi xus e ti am pro no bis sub pon ti o py la
to pas sus et se pul tus est. Et re sur re xit ter ci a
di e se cun dum scri ptu ras. Et a scen dit in ce lum
se det ad dex te ram pa tris. Et i te rum uen tu rus
est cum glo ri a iu di ca re ui uos et mor tu os.
cu ius re gni non e rit fi nis.
Et in spi ri tum san ctum do mi num et ui ui fi



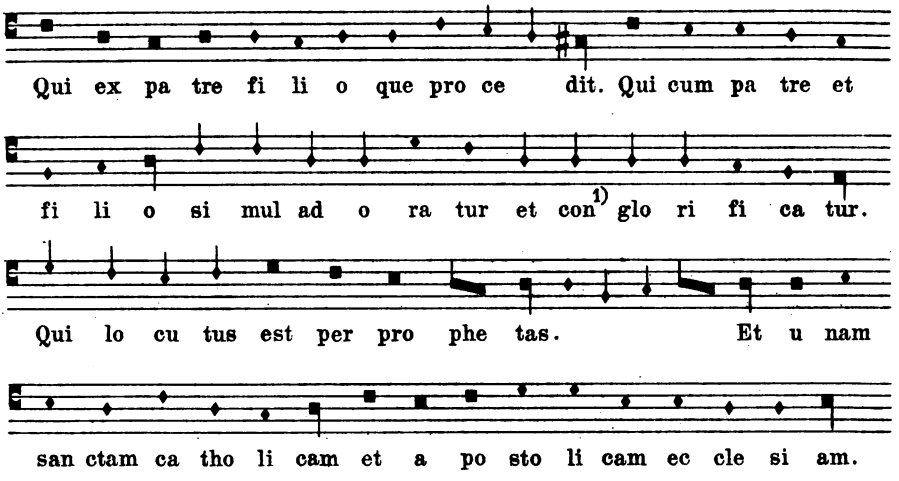
1) Im Ms. *cū*.
2) Im Ms. *e*.



1) Im Ms. *cum*. 2) Im Ms. letzte beide Noten *d*.
3) Im Ms. *plica longa*.

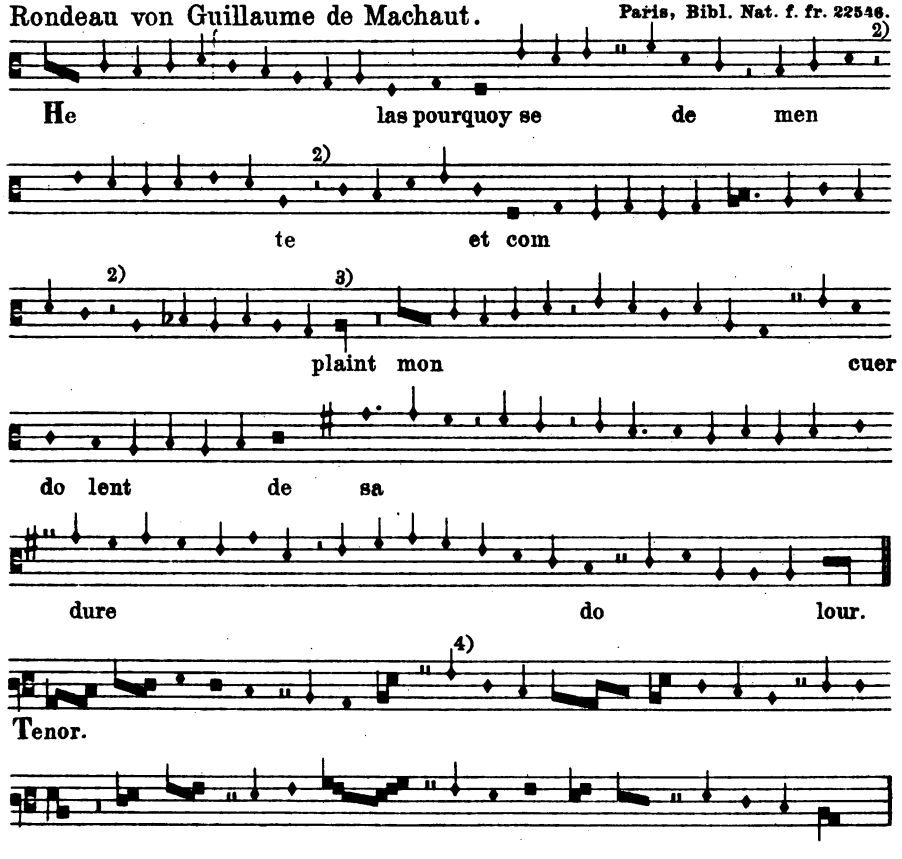


1) Im Ms. *cum*. 2) Im Ms. *c*.



XIX.

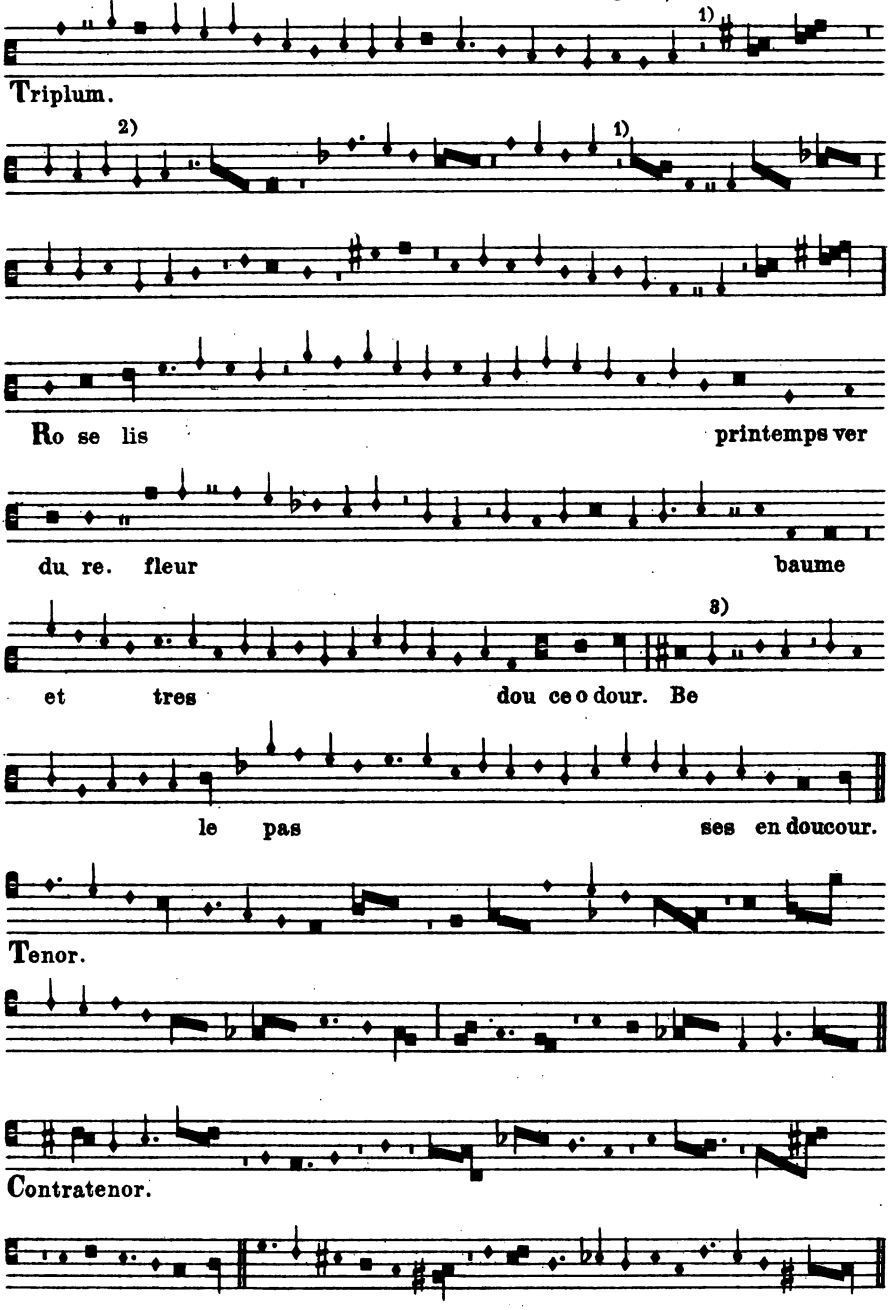
Rondeau von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



1) Im Ms. *cum*. 2) Im Ms. *semibrevis*-Pause. 3) Im Ms. *brevis*. 4) Im Ms. *semibrevis*.

XX.

Rondeau von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.

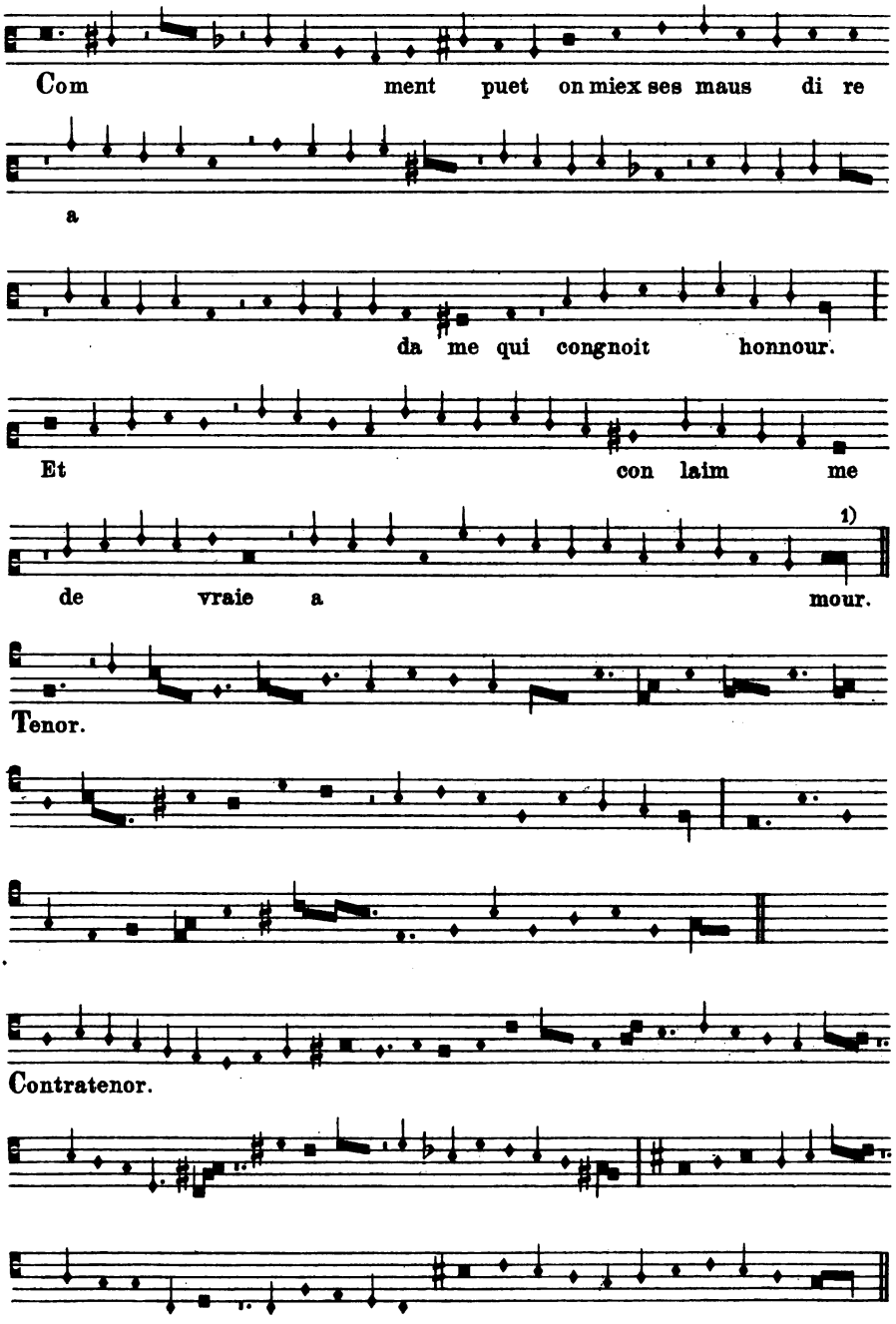


1) Das einer minima-Pause ähnliche Strichelchen soll vielleicht nur den Umschwung der Mensur andeuten. Ein Pausenzeichen kann es nicht sein.

2) Im Ms. *semibrevis*. 3) Im Ms. *h*.

XXI.

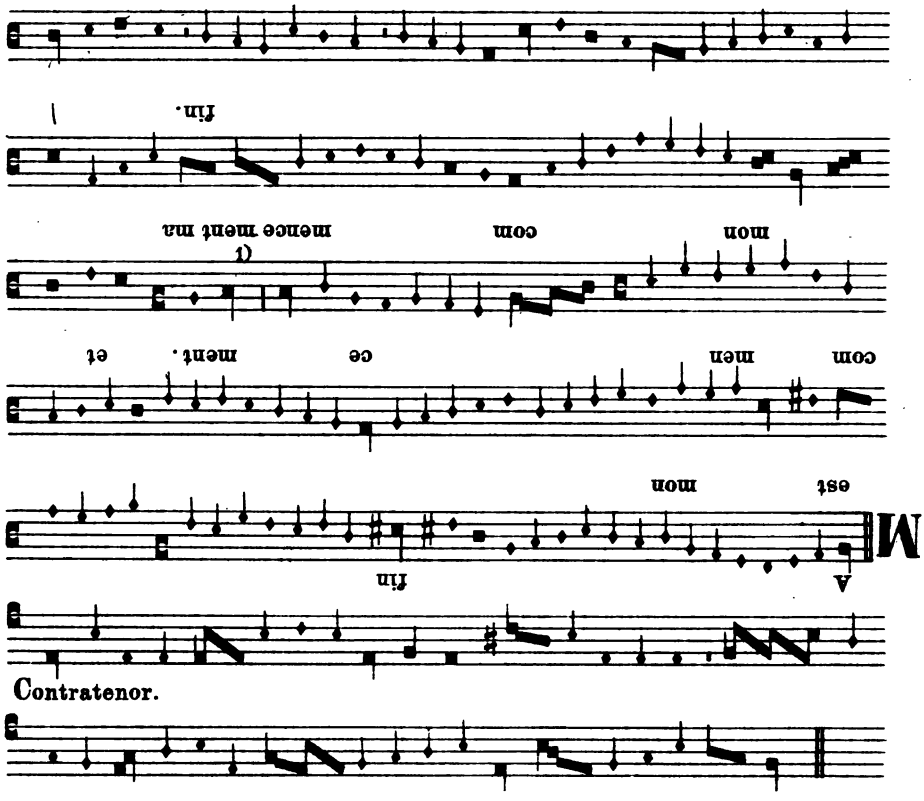
Rondeau von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



1) Im Ms. *longa*.

XXII.

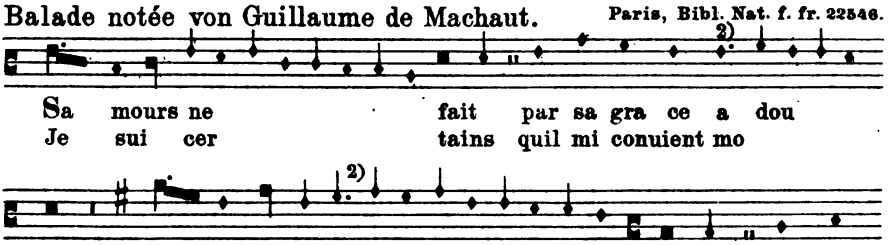
Rondeau von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



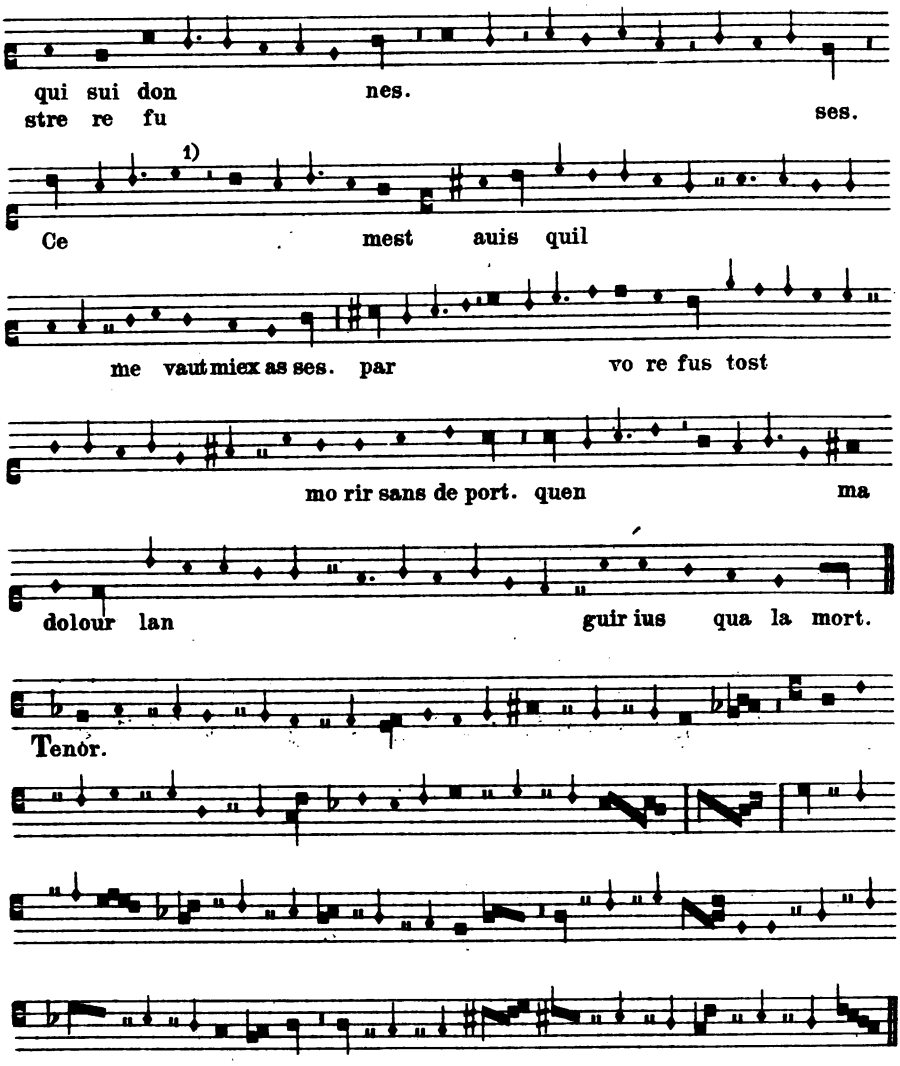
Et teneure vraiement.
Ma fin est mon commencement.
Mes tiers chans trois fois seulement
Se retrograde: et einsi fin
Ma fin est mon commencement
Et mon commencement ma fin. *etc.*

XXIII.

Balade notée von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.

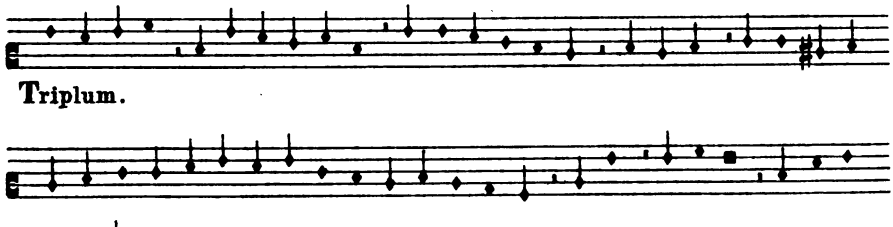


1) Im Ms. *h*. 2) Punkt fehlt im Ms. II.

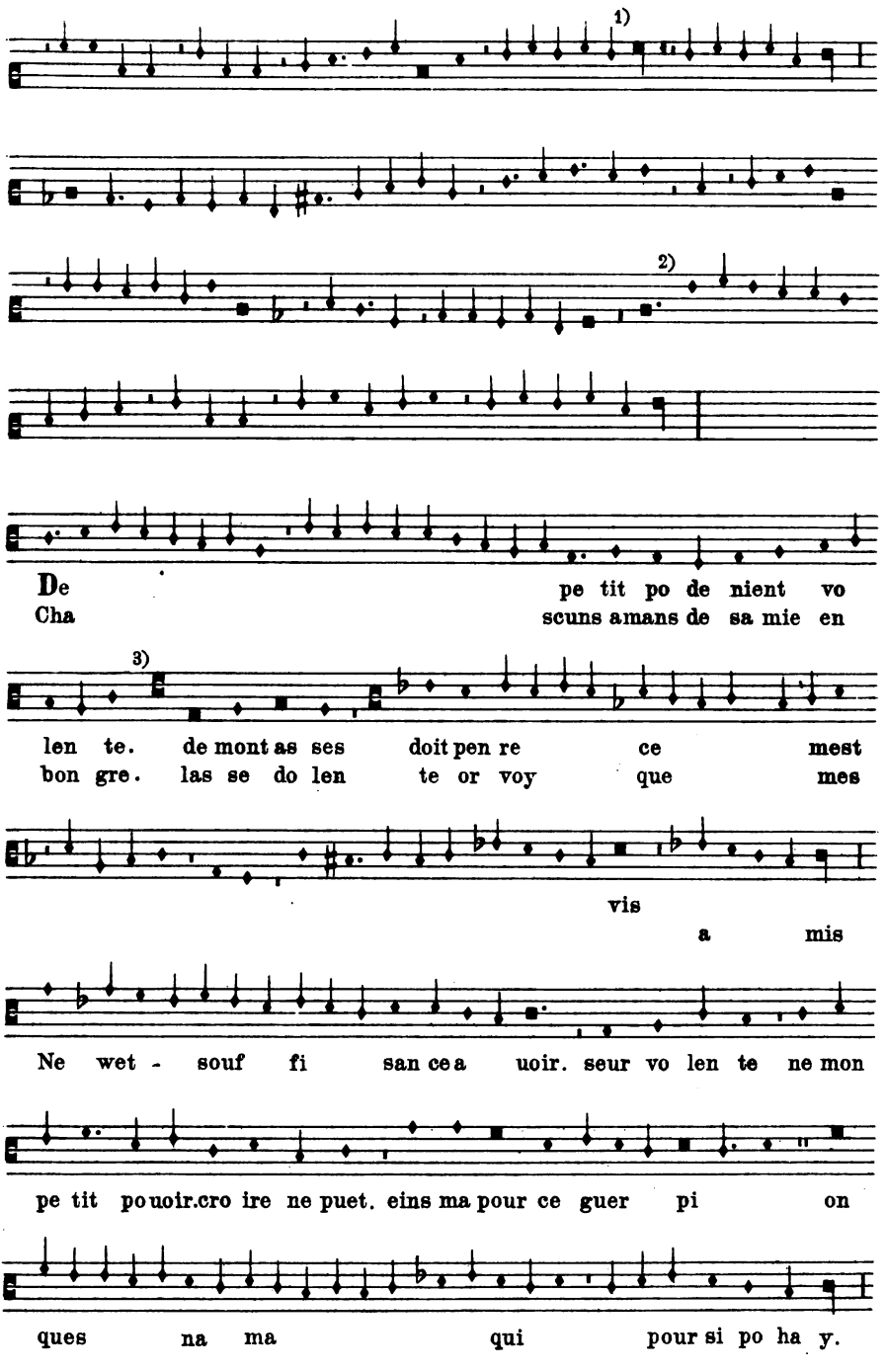


XXIV.

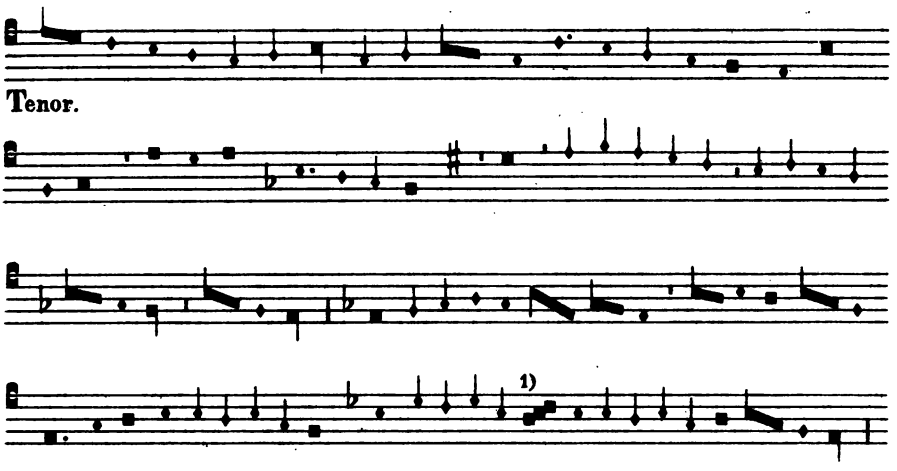
Balade notée von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



1) Im Ms. [illegible]

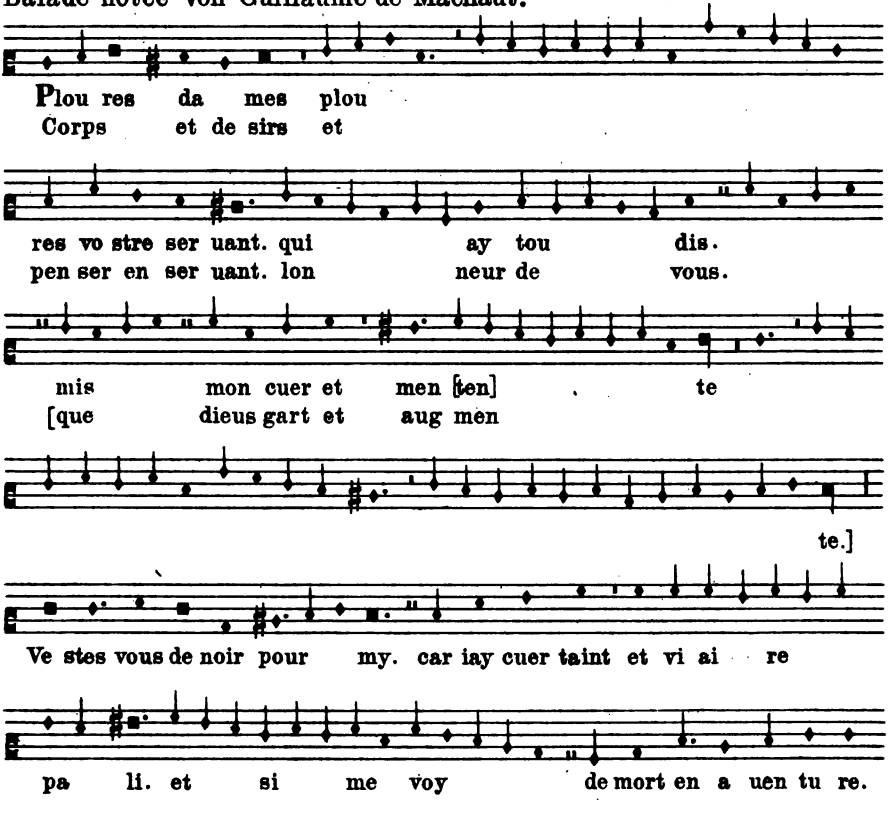


1) Im Ms. *f*. 2) Punkt fehlt im Ms.
3) Im Ms. folgt minima-Pause. Dieselbe findet sich auch in Ms. Prag, Univ. Bibl. XI E. 9.

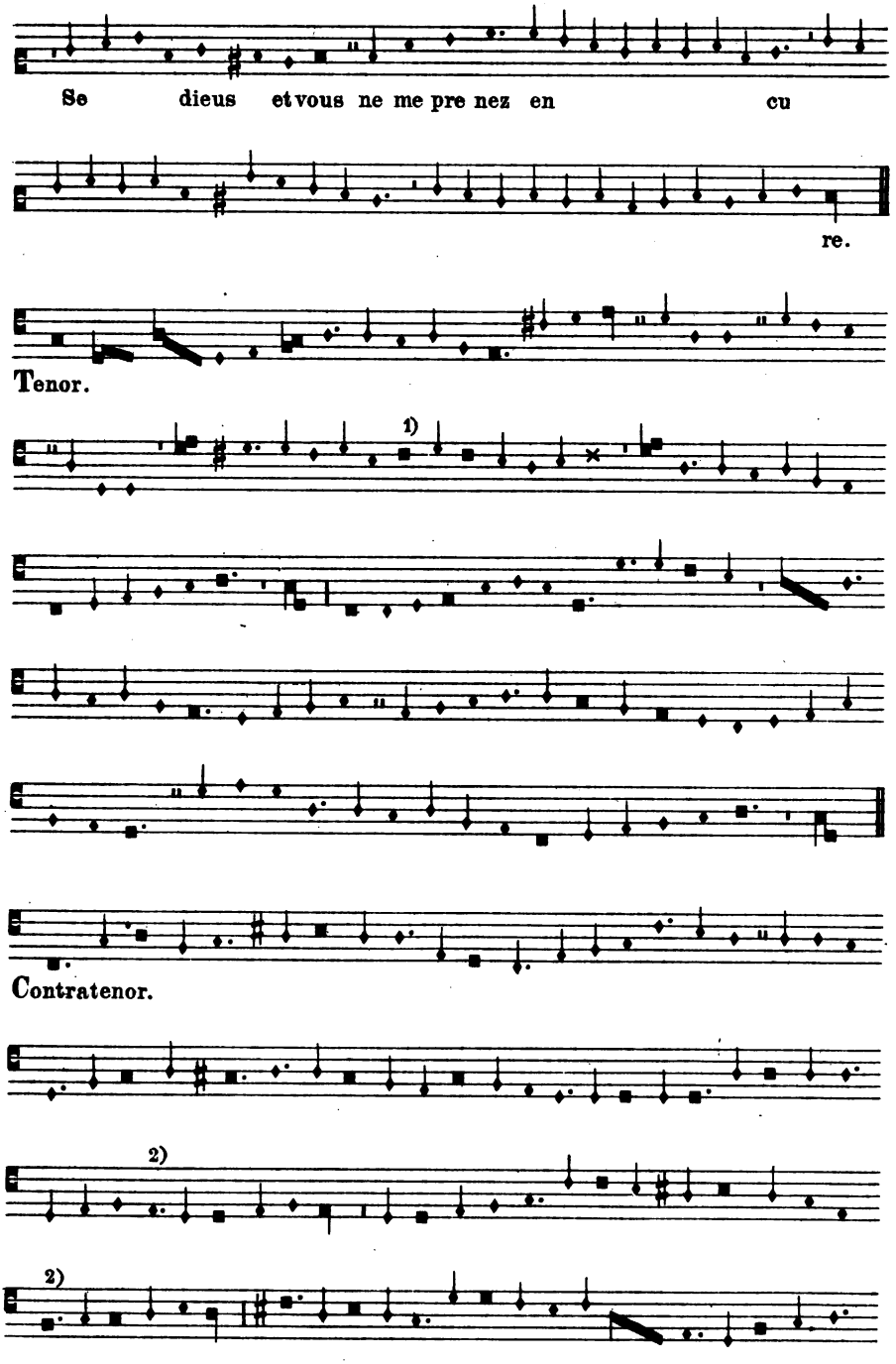


XXV.

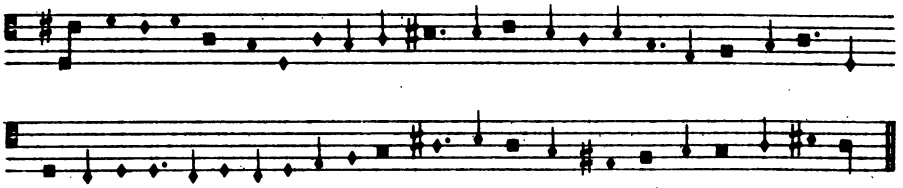
Balade notée von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



1) minima *g* ergänzt nach der genannten Prager Handschrift.

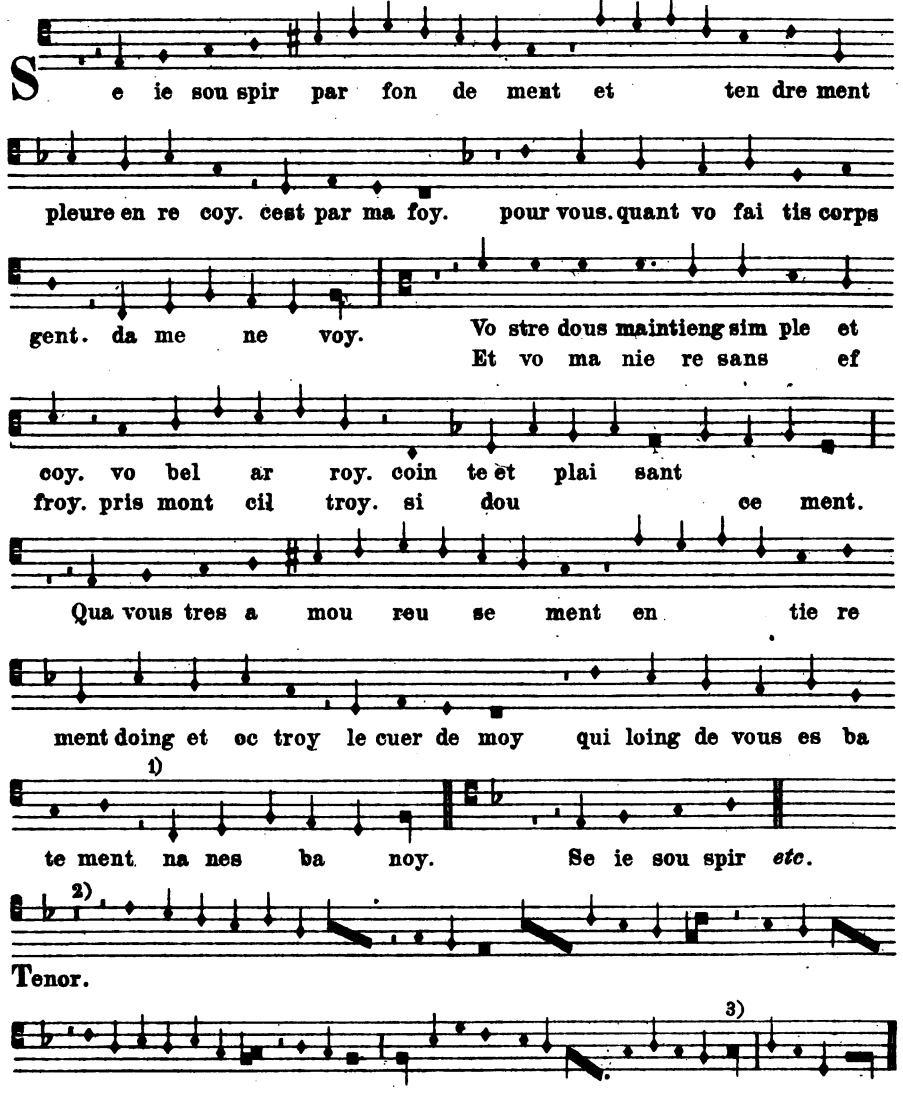


1) Im Ms. *longa*.
2) Punkt fehlt im Ms.



XXVI.

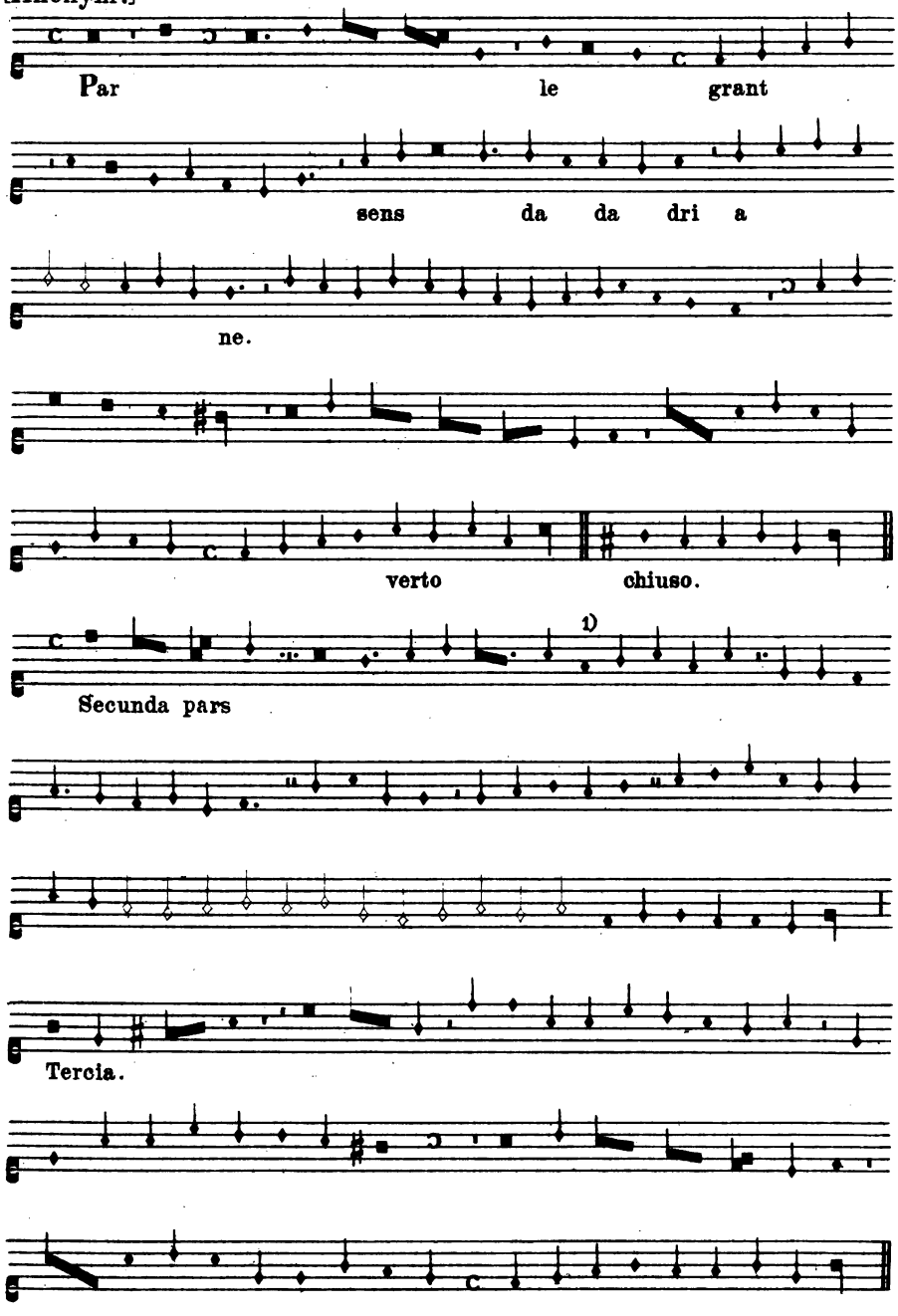
Chanson baladée von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



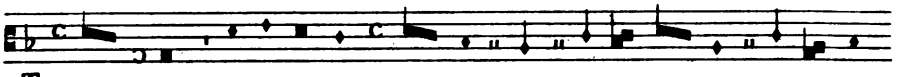
1) Pause fehlt im Ms. 2) Im Ms. minima-Pause. 3) Im Ms. *e*.

XXVII.

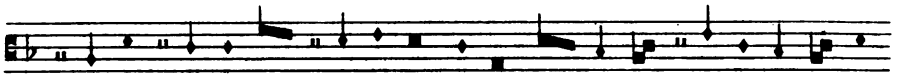
[Anonym.] Paris, Bibl. Nat. f. ital. 568.

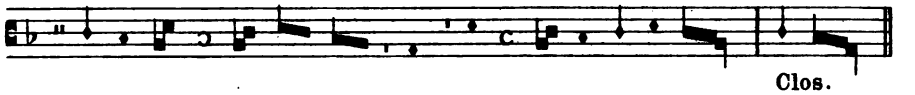


1) Im Ms. minima.

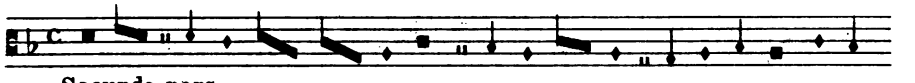


Tenor.



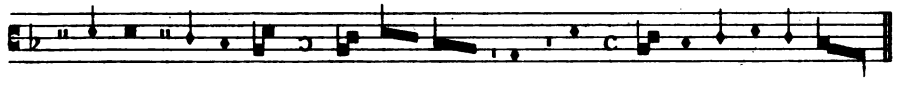


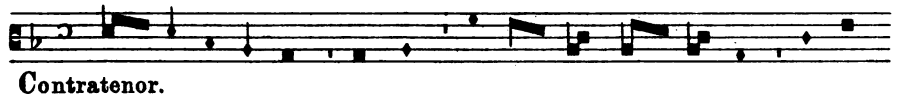
Clos.



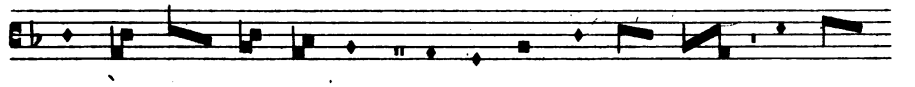
Secunda pars.

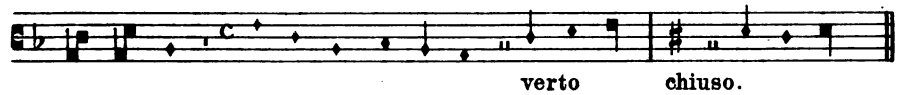
Tercia.



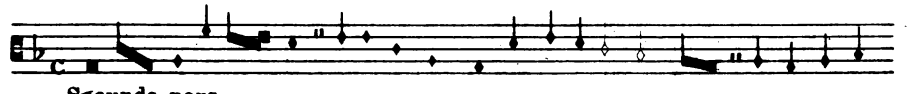


Contratenor.

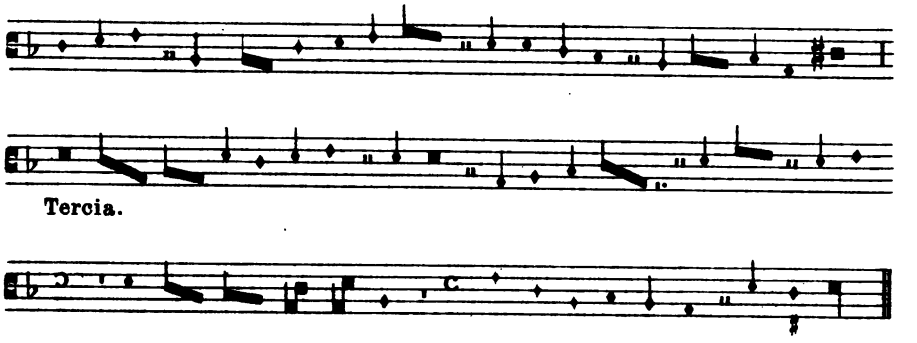




verto chiuso.

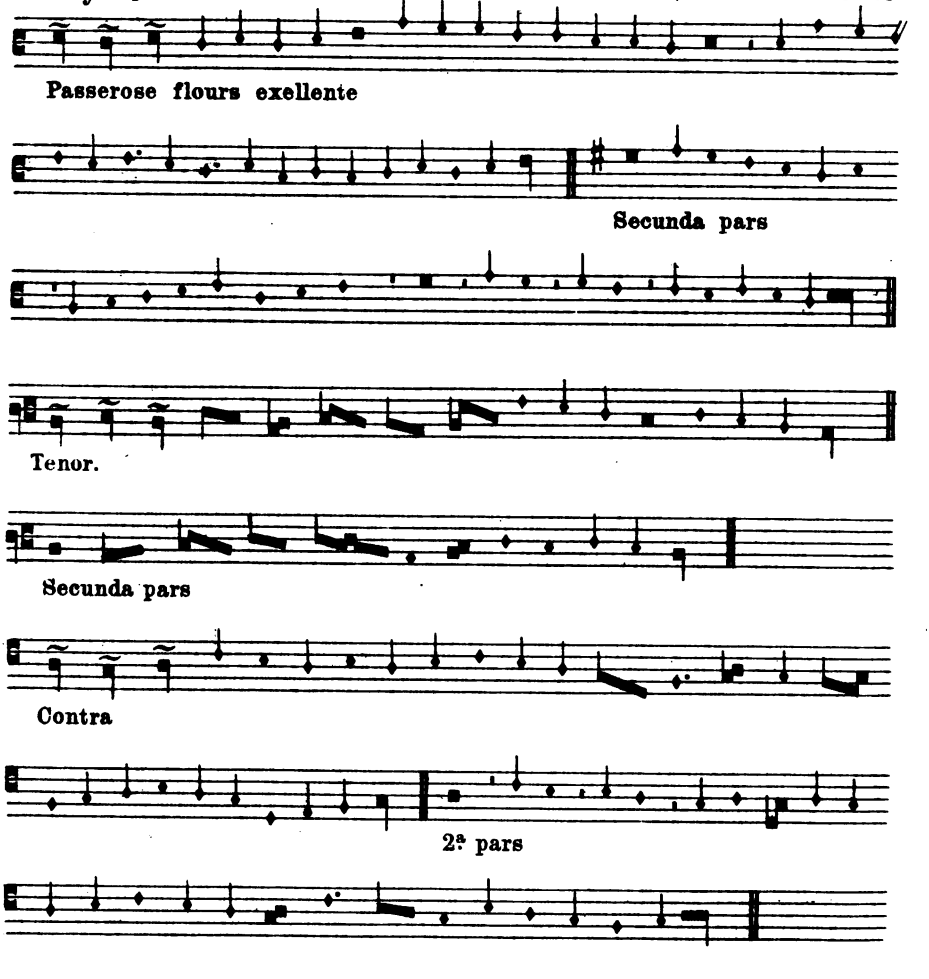


Secunda pars



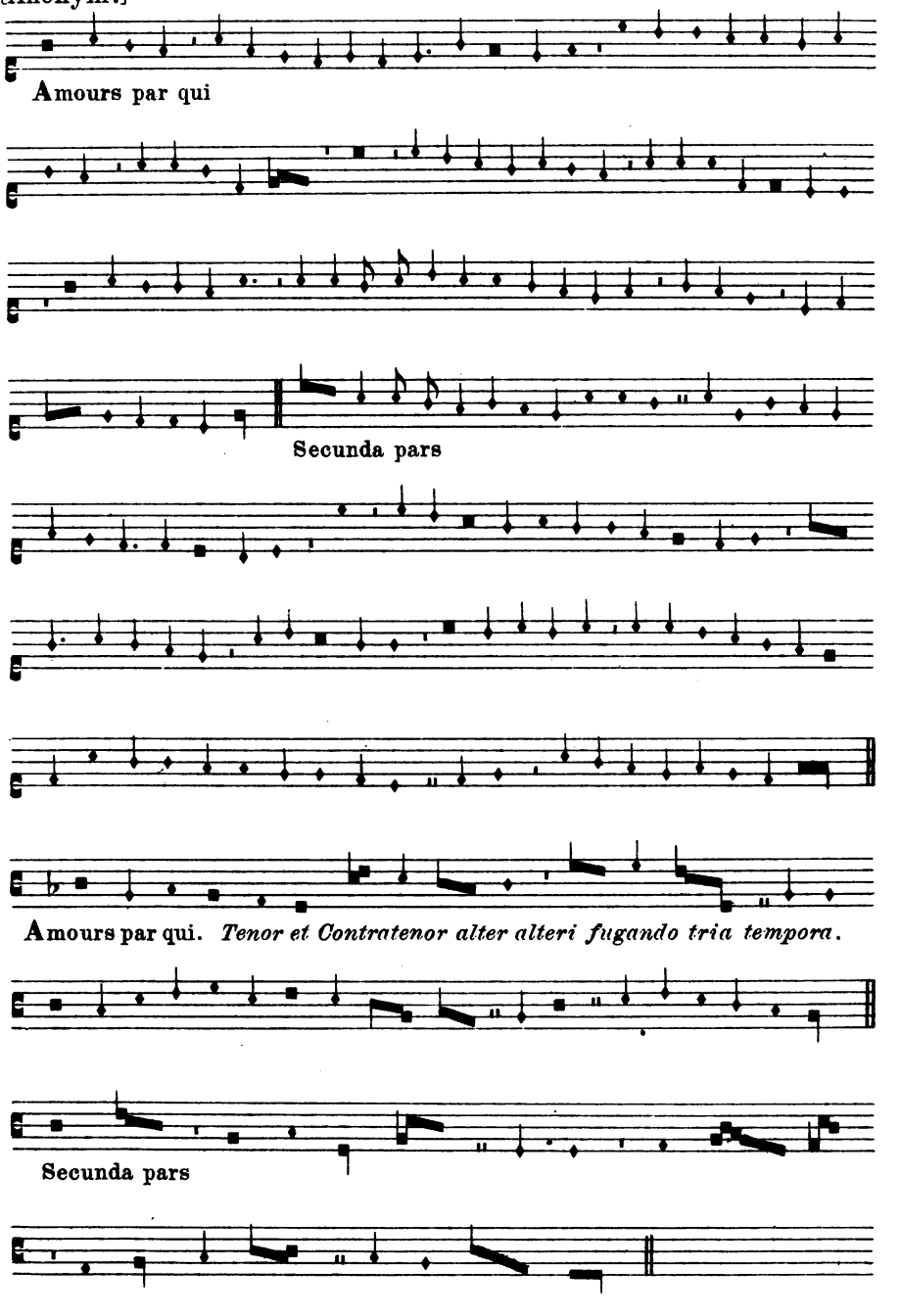
XXVIII.

[Anonym.] Paris, Bibl. Nat. f. ital. 568.



XXIX.

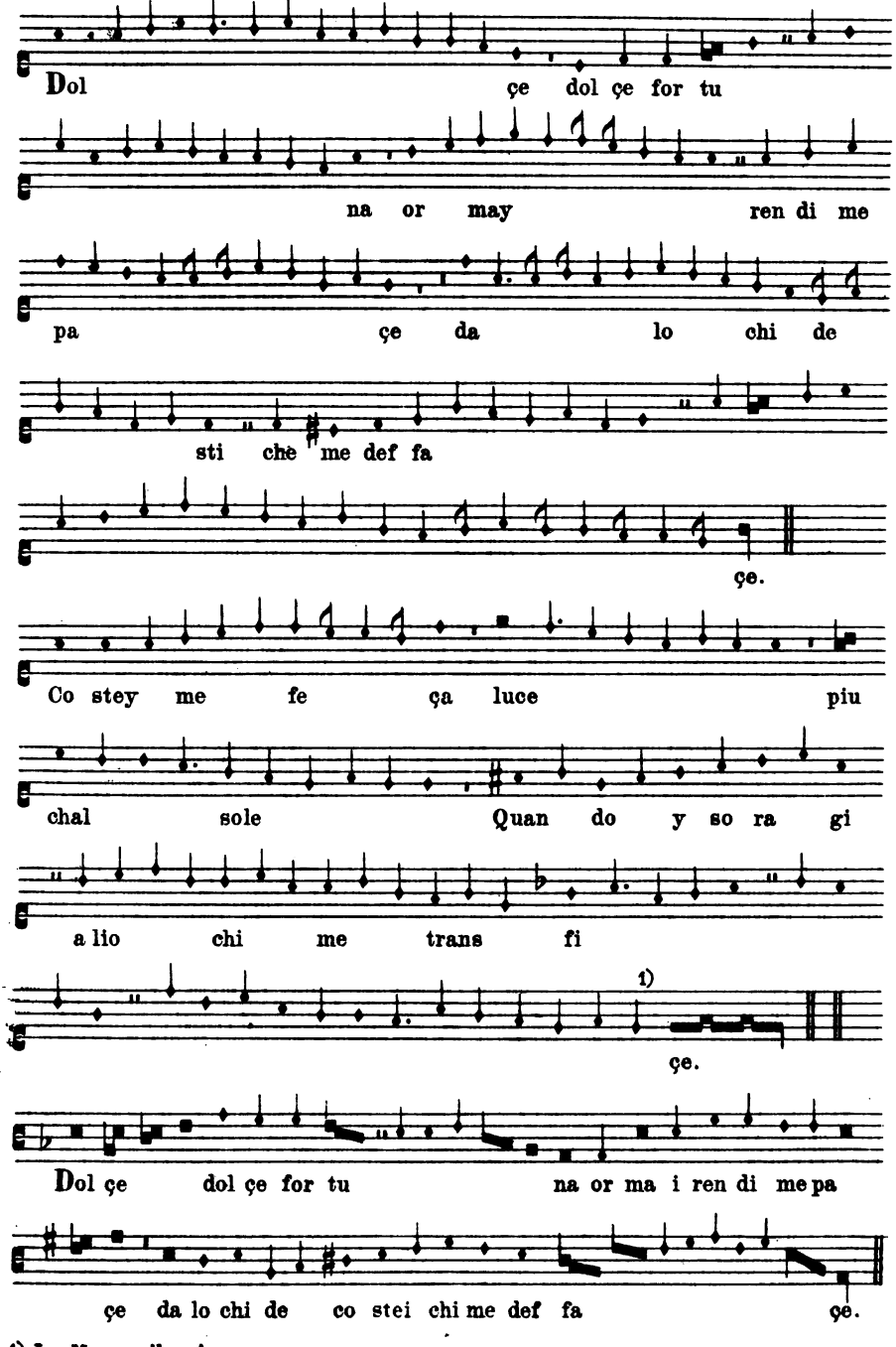
[Anonym.] Paris, Bibl. Nat. f. ital. 568.



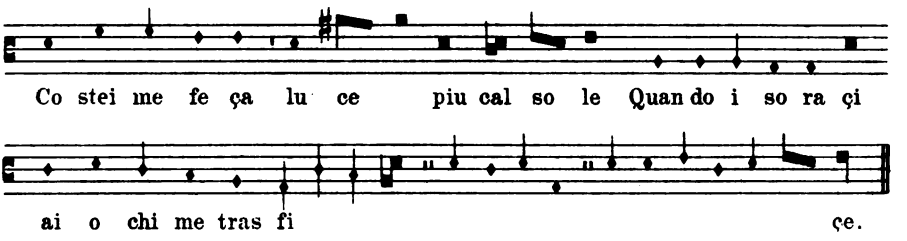
XXX.

Jo. Ciconia. M.

Padua, Bibl. Univ. Ms. 1115.

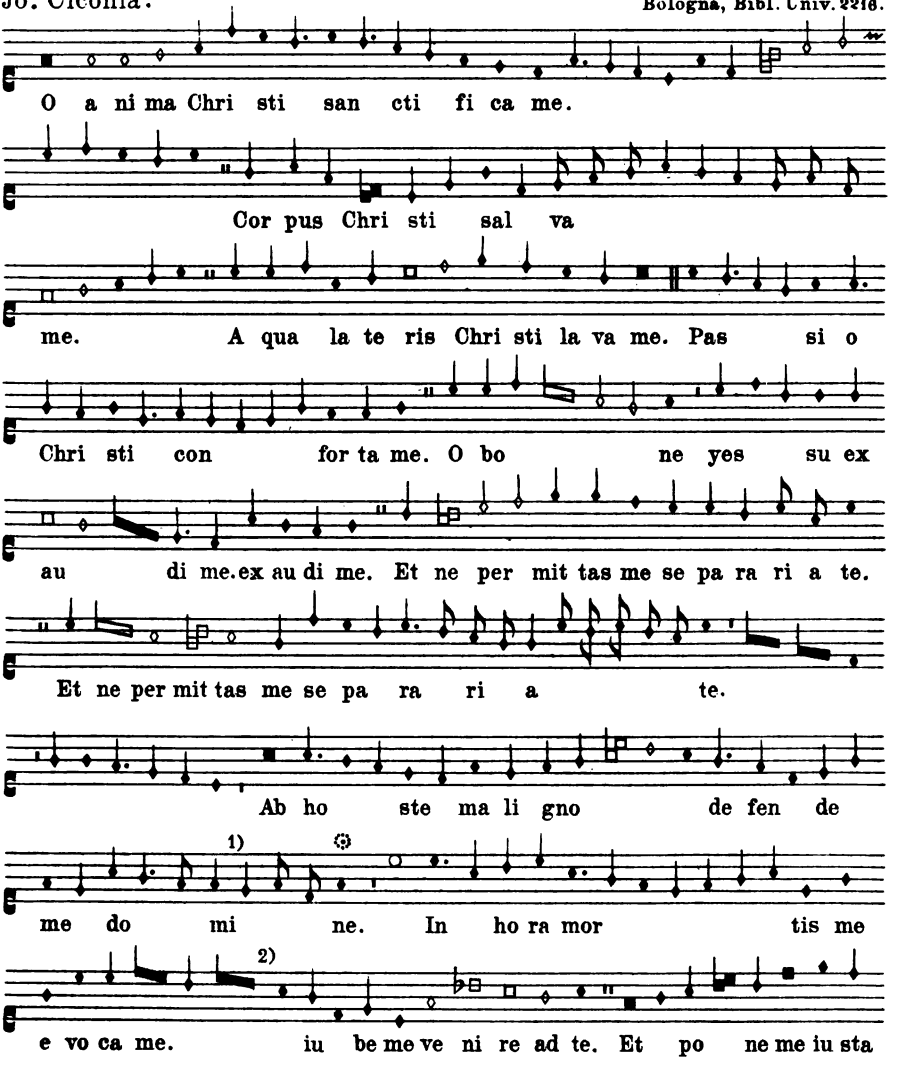


1) Im Ms. *semibrevis.*

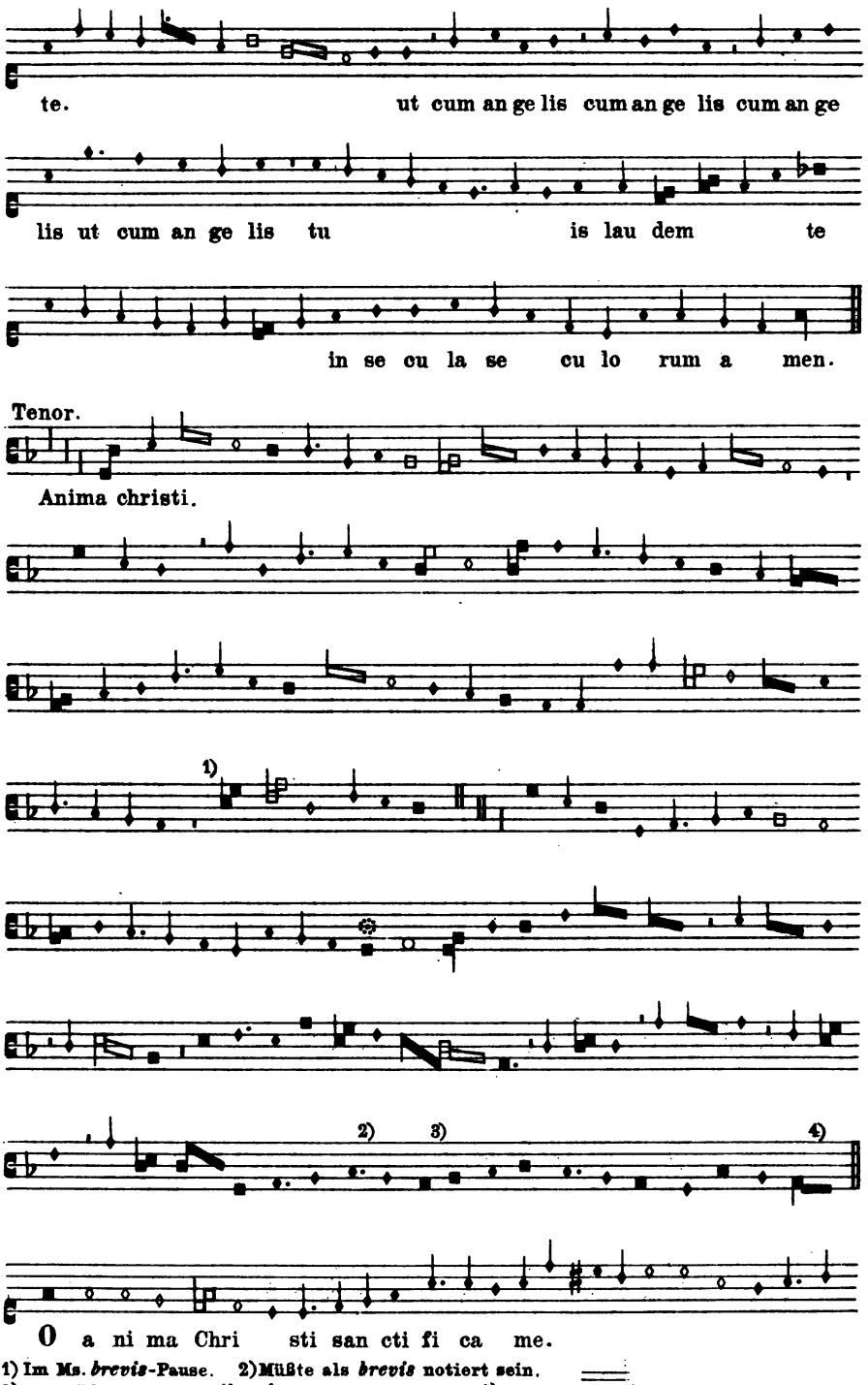


XXXI.

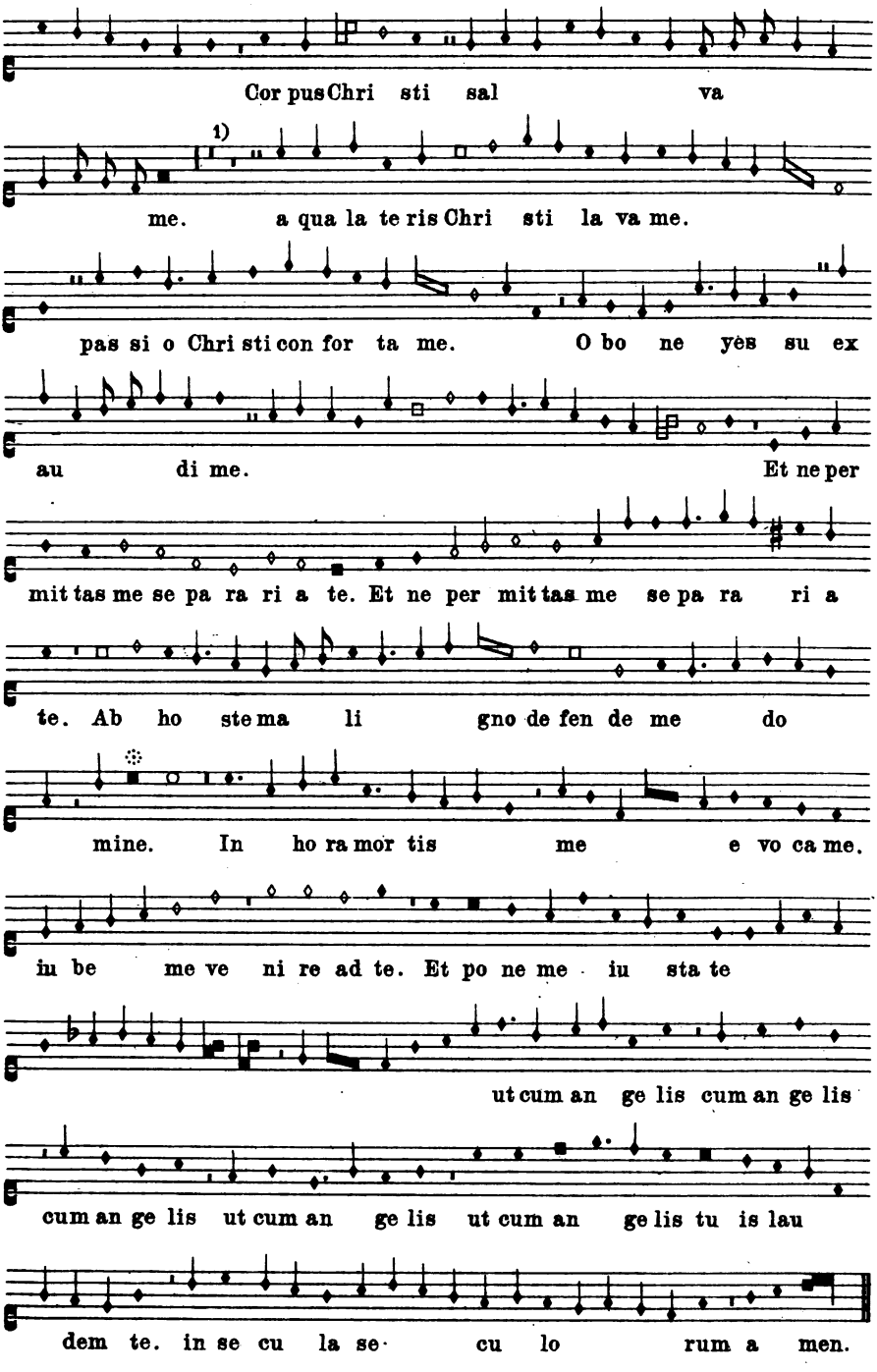
Jo. Ciconia. Bologna, Bibl. Univ. 2216.



1) Im Ms. 2) Im Ms. ist die letzte Note der Ligatur punktiert.



1) Im Ms. *brevis*-Pause. 2) Müßte als *brevis* notiert sein.
3) Es müßte *g* als *semibrevis* notiert sein. 4) Im Ms.

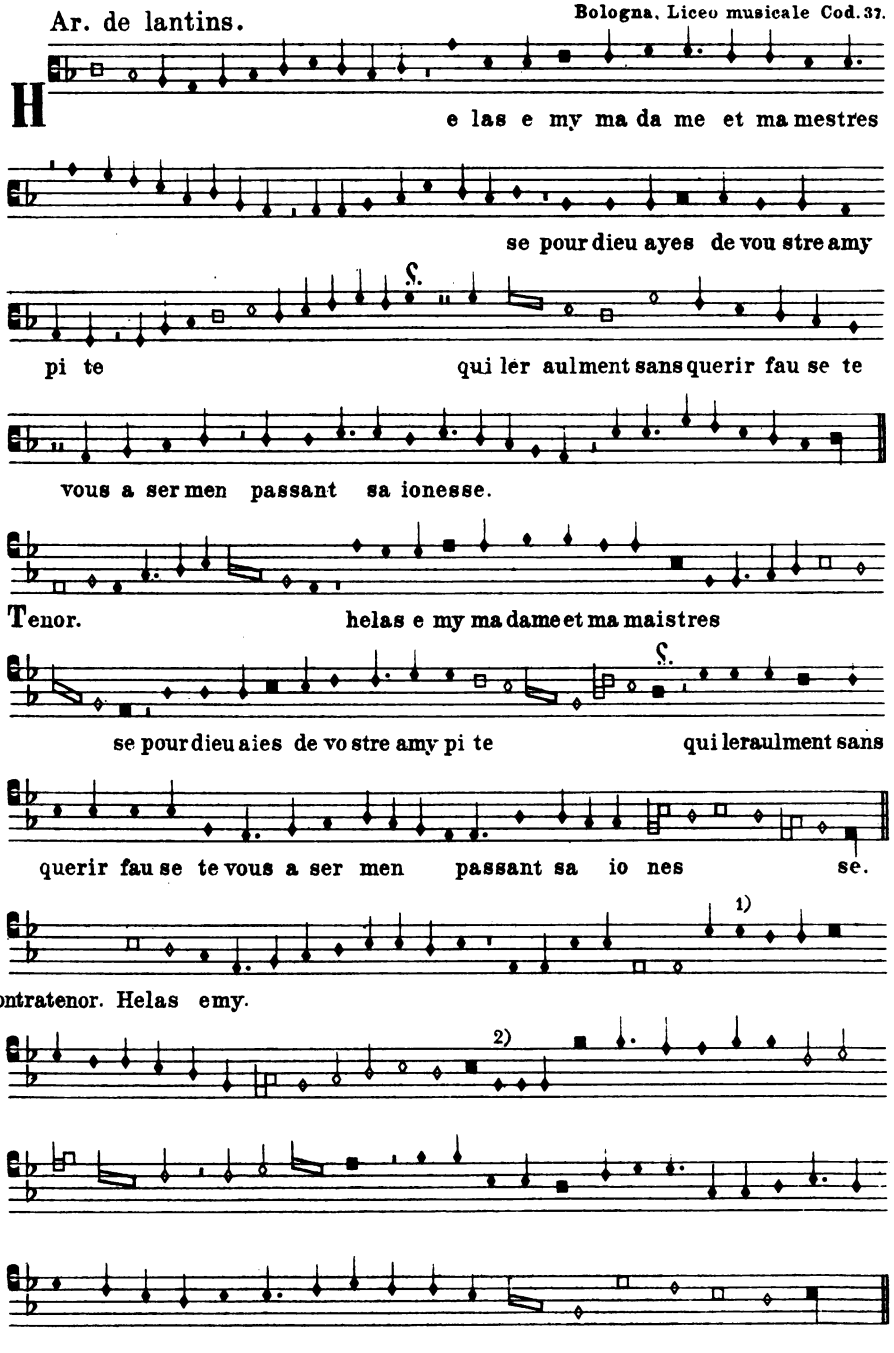


1) Im Ms. 4 Takte Pause.

XXXII.

Ar. de lantins.

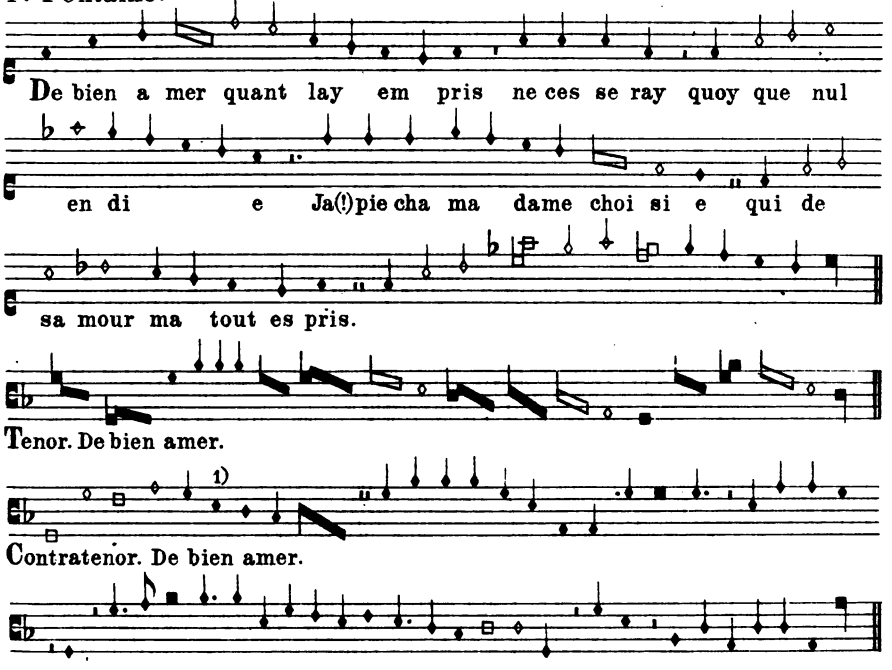
Bologna, Liceo musicale Cod. 37.



1) Müßte minima sein.
2) Fehlt im Ms.

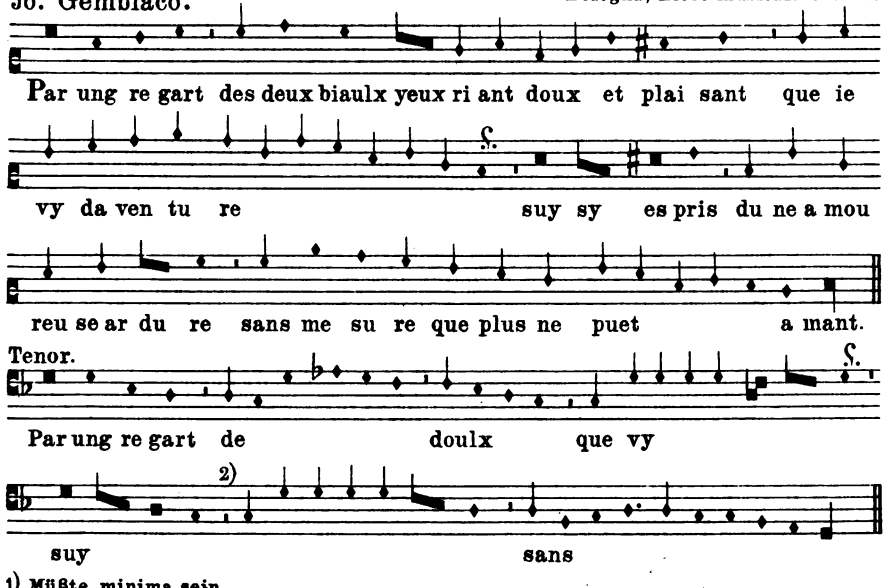
XXXIII.

P. Fontaine. Bologna, Liceo musicale Cod. 37.



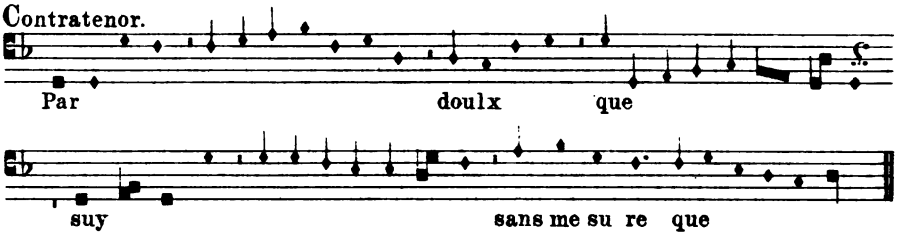
XXXIV.

Jo. Gemblaco. Bologna, Liceo musicale Cod. 37.



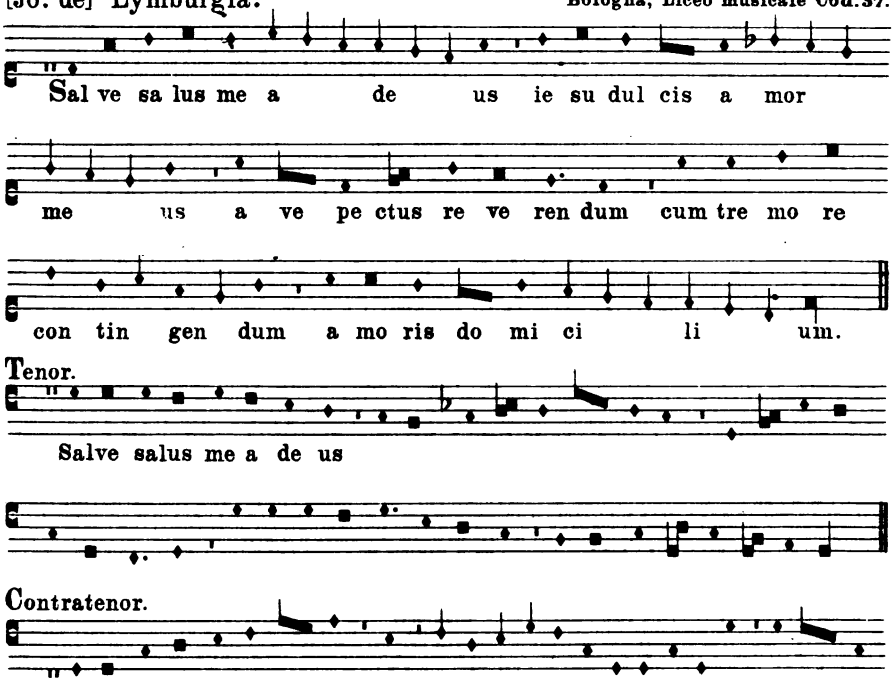
1) Müßte minima sein.
2) Letzte beide Zeichen im Ms. undeutlich.

Contratenor.



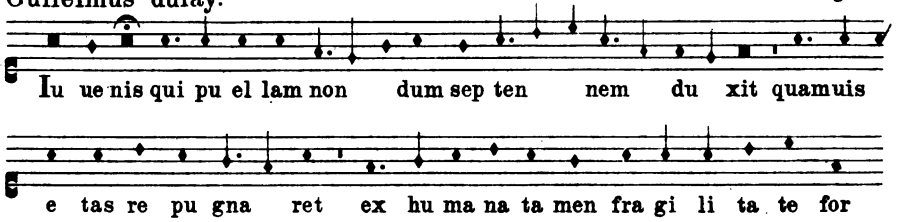
XXXV.

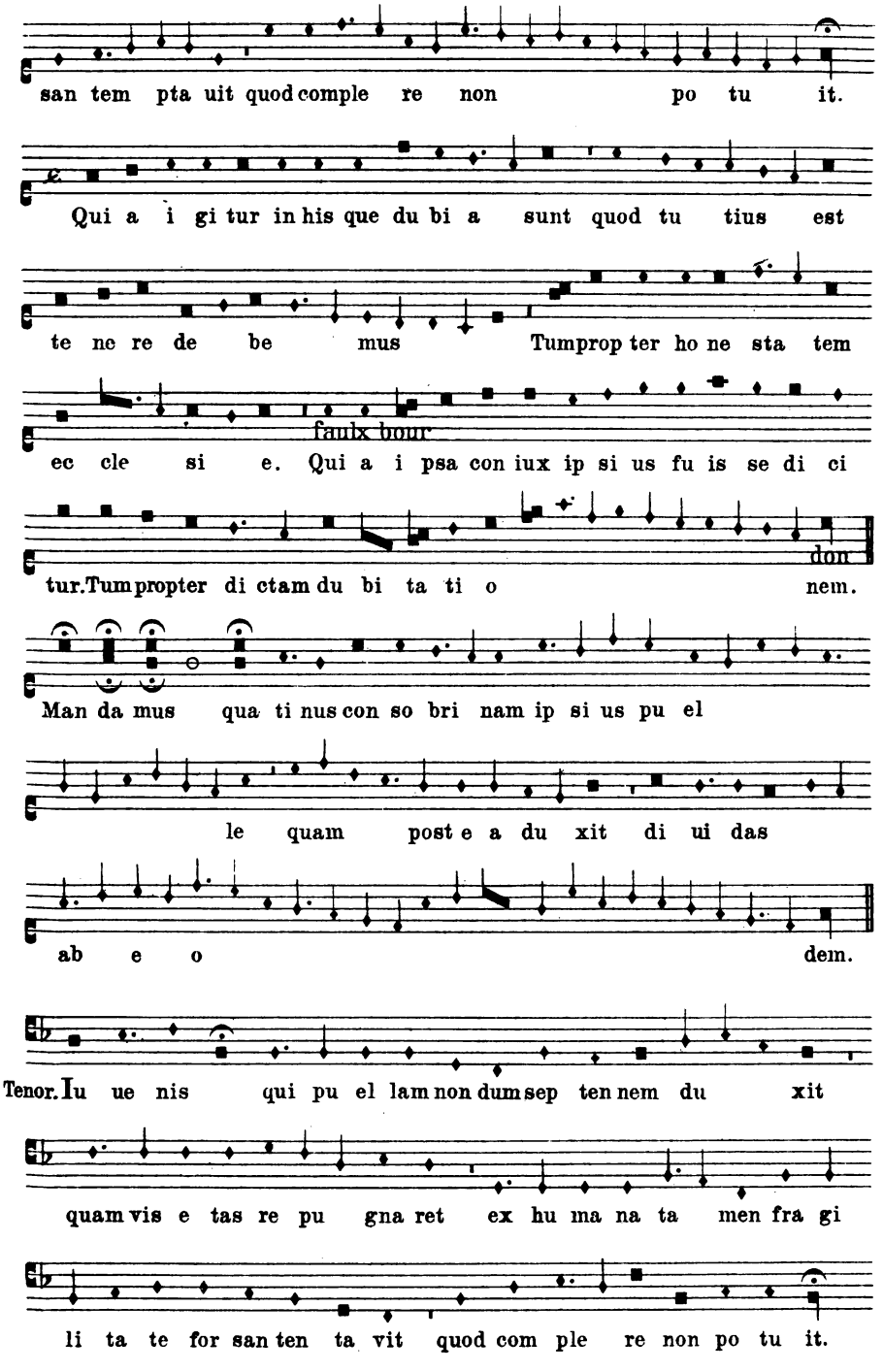
[Jo. de] Lymburgia. Bologna, Liceo musicale Cod. 37.

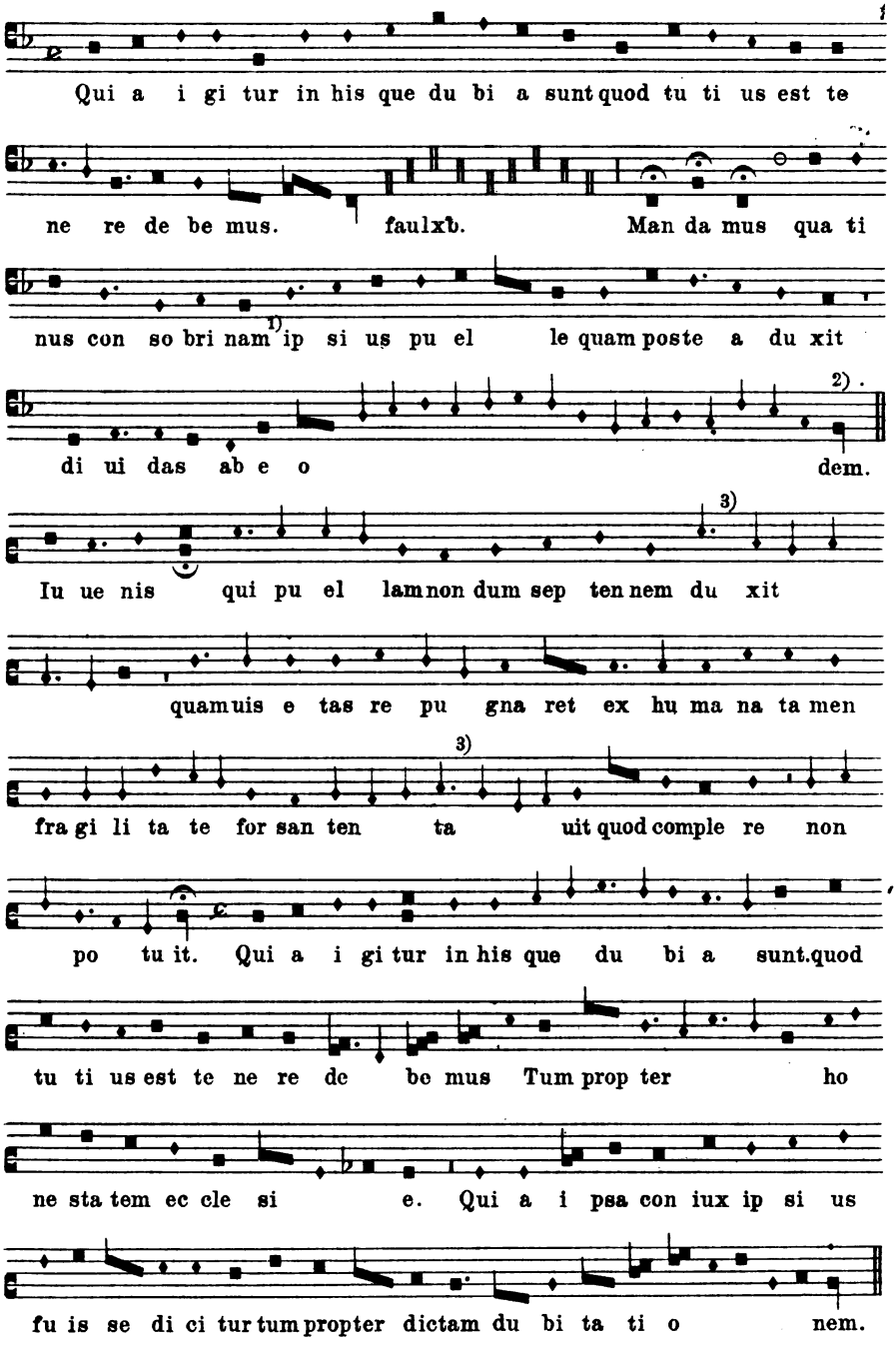


XXXVI.

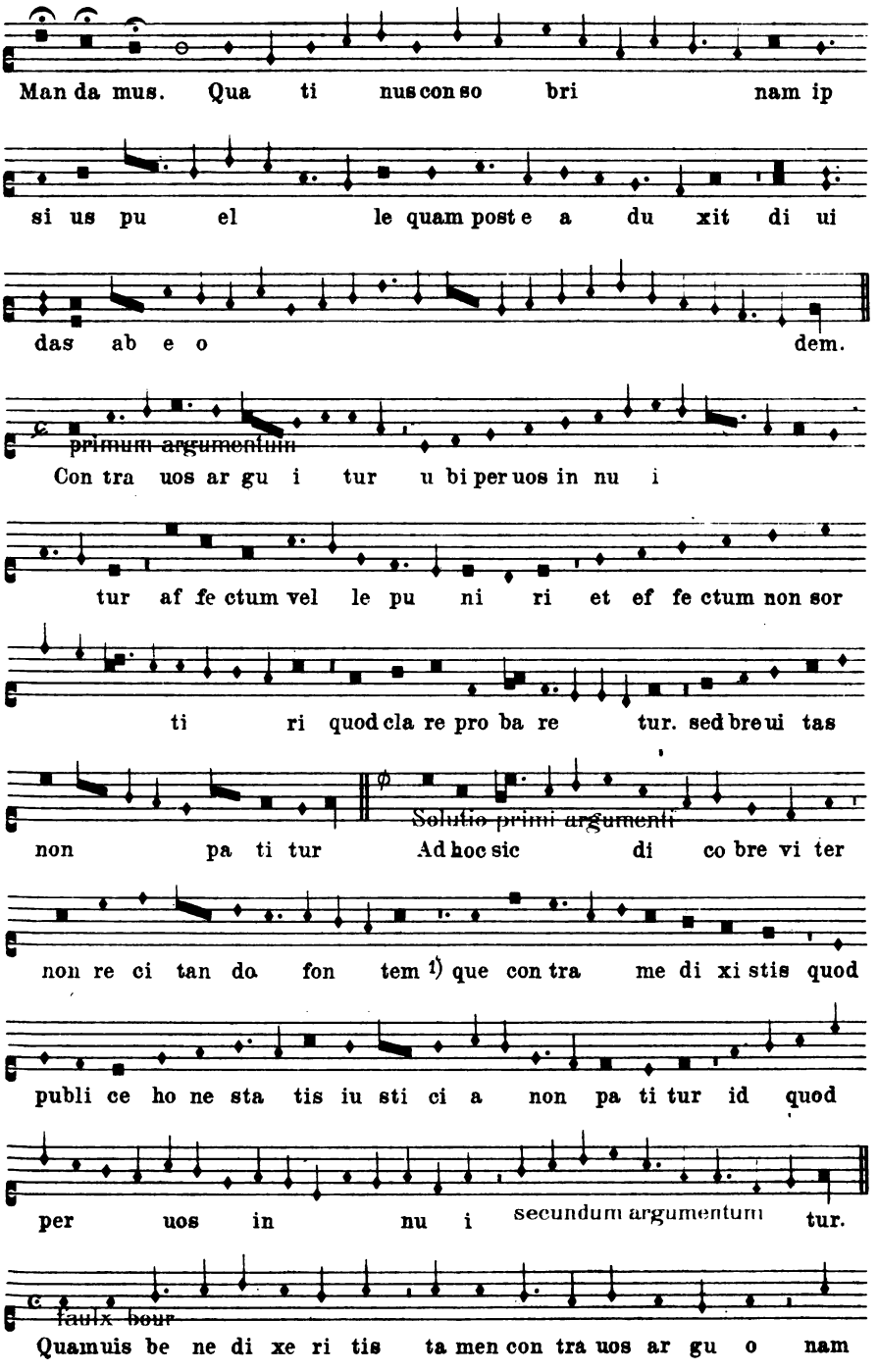
Guilelmus dufay. München Mus. Ms. 3224 frgm.



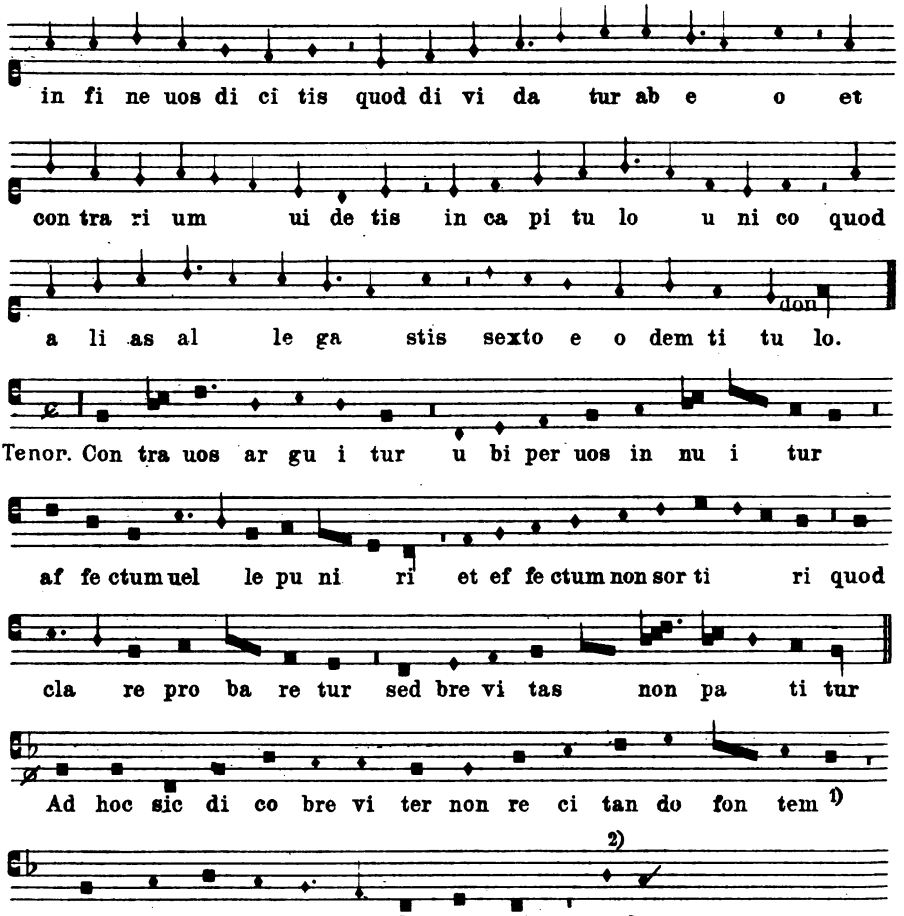

san tem pta uit quod comple re non po tu it.
Qui a i gi tur in his que du bi a sunt quod tu tius est
te ne re de be mus Tumprop ter ho ne sta tem
faulx bour
ec cle si e. Qui a i psa con iux ip si us fu is se di ci
tur.Tumpropter di ctam du bi ta ti o don nem.
Man da mus qua ti nus con so bri nam ip si us pu el
le quam post e a du xit di ui das
ab e o dem.
Tenor. Iu ue nis qui pu el lam non dum sep ten nem du xit
quam vis e tas re pu gna ret ex hu ma na ta men fra gi
li ta te for san ten ta vit quod com ple re non po tu it.



1) Im Ms. *consobrina.*
2) Im Ms. *brevis.*
3) Im Ms. *semibrevis.*

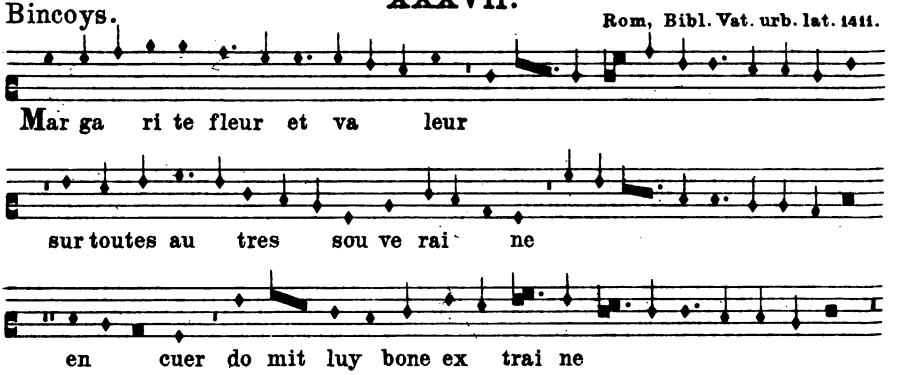


1) Im Ms. fonntem.

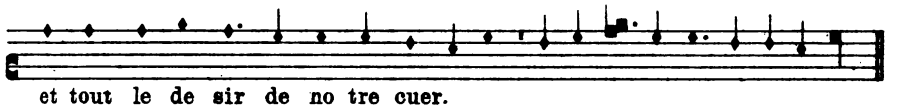


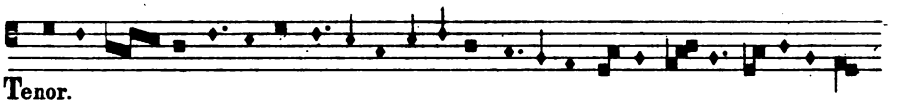
XXXVII.

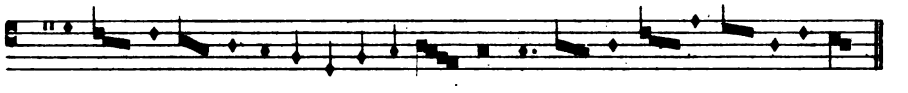
Bincoys. Rom, Bibl. Vat. urb. lat. 1411.

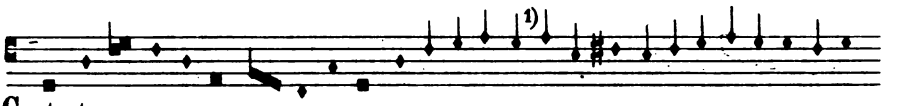


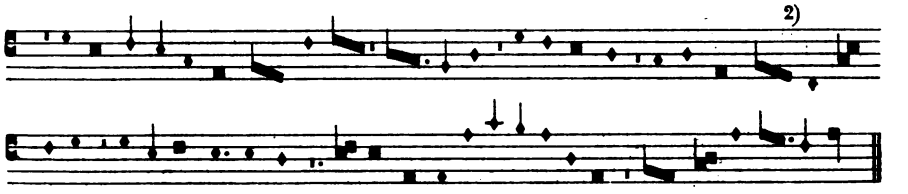
1) Im Ms. fonntem.
2) Im Ms. *g*.





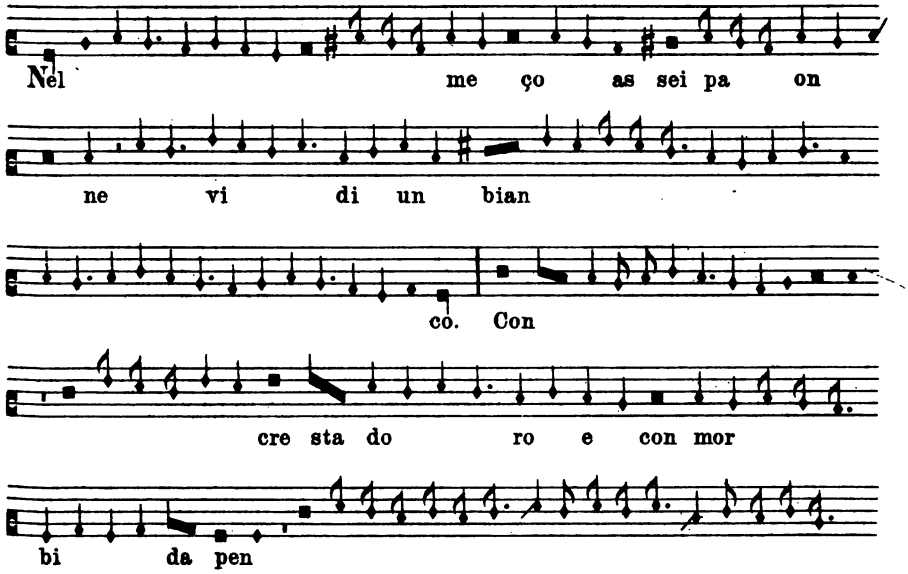




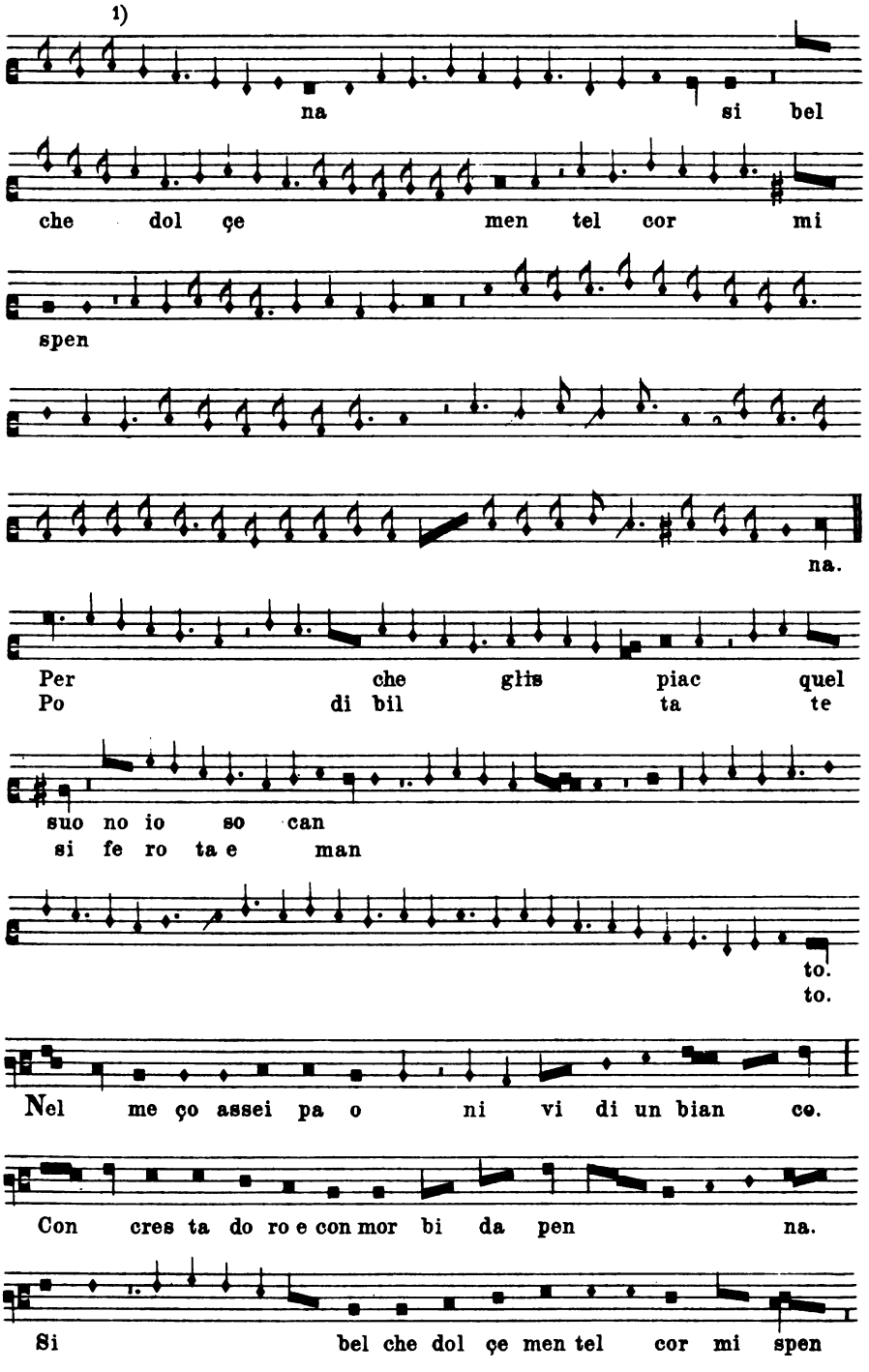


XXXVIII.

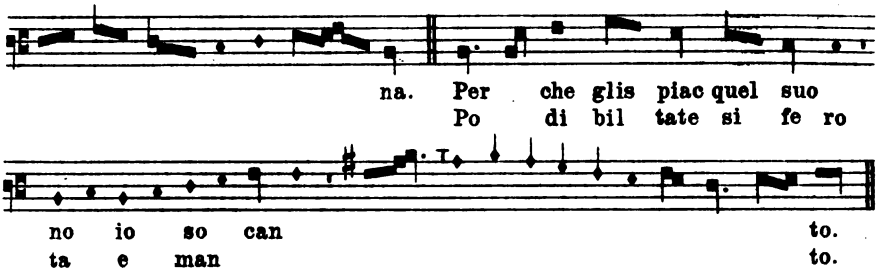
Magister Johannes de Florentia. Florenz, Med. Laur. Pal. 87.



1) Im Ms. *semibrevis.*
2) Im Ms. Ligatur *fe.*

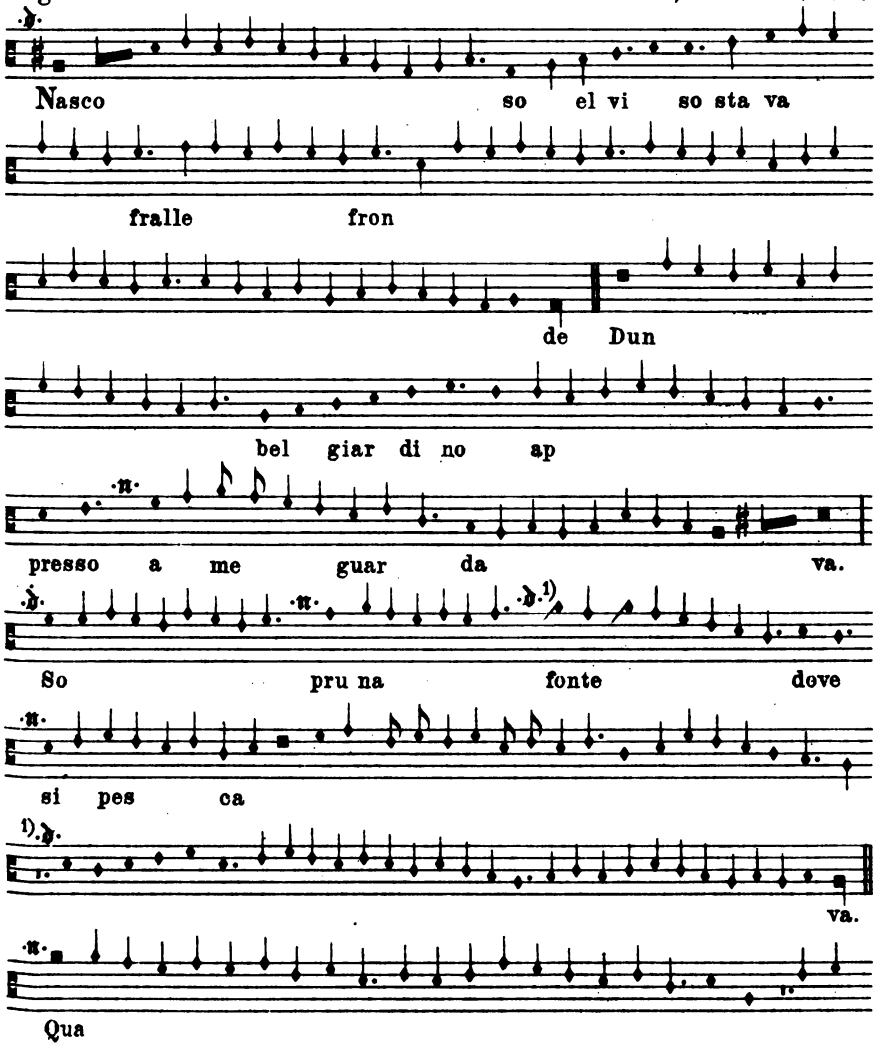


1) Im Ms. fehlt den letzten drei Noten die Fahne.

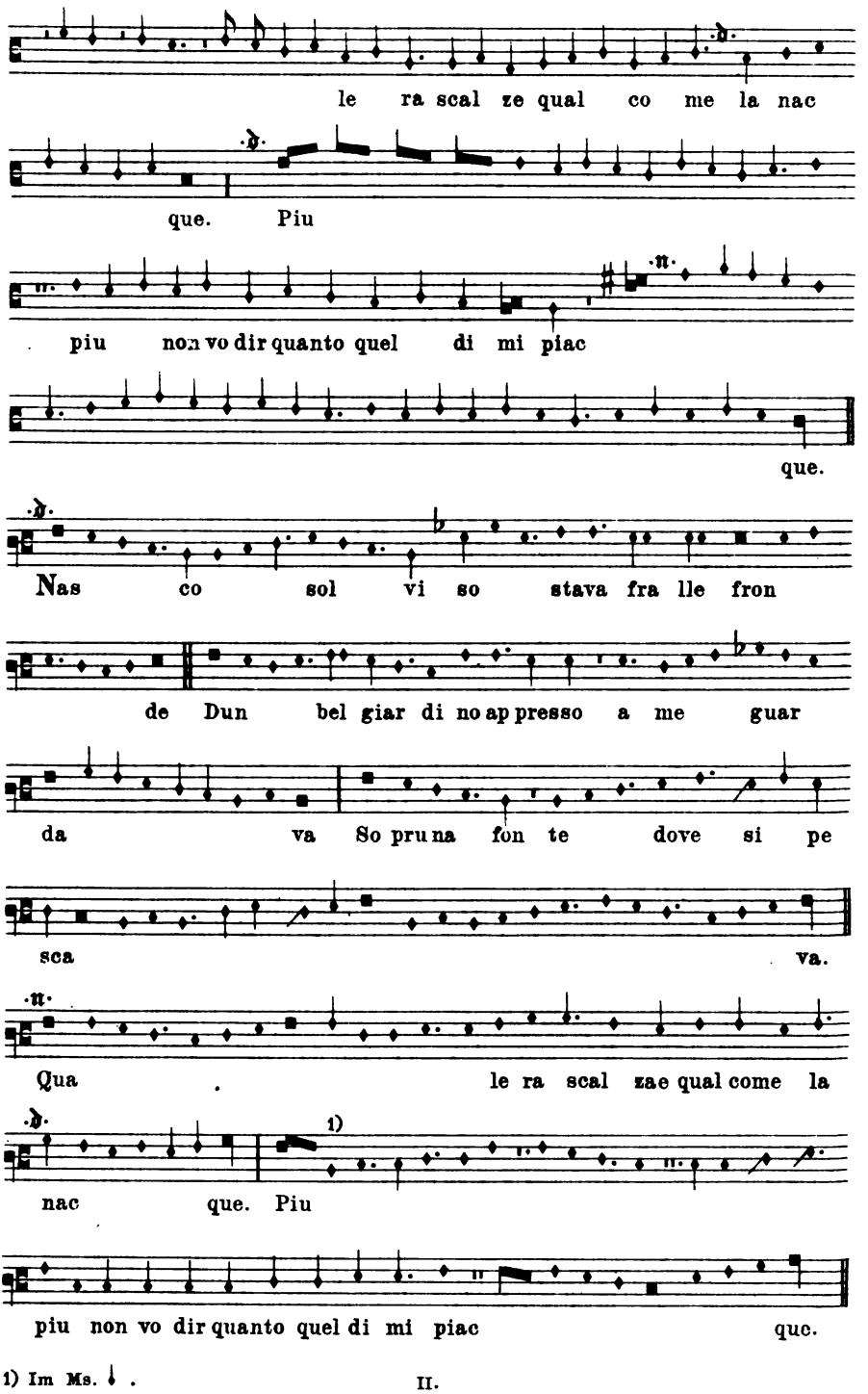


XXXIX.

Magister Johannes de Florentia. Florenz, Med. Laur. Pal. 87.



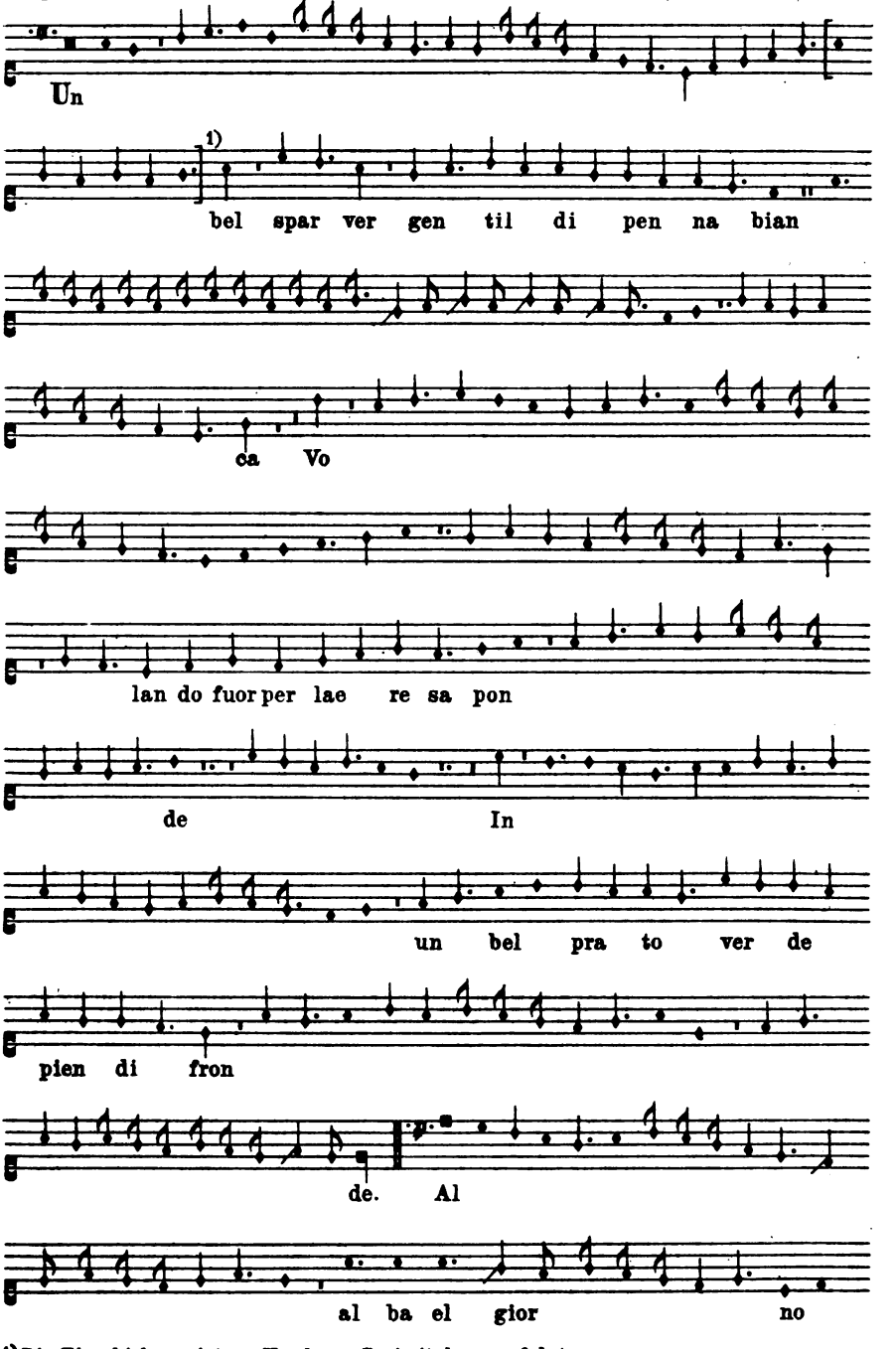
1) Zeichen fehlt im Ms.


le ra scal ze qual co me la nac
que. Piu
piu non vo dir quanto quel di mi piac
que.
Nas co sol vi so stava fra lle fron
de Dun bel giar di no ap presso a me guar
da va So pru na fon te dove si pe
sca va.
Qua le ra scal zae qual come la
1)
nac que. Piu
piu non vo dir quanto quel di mi piac quc.

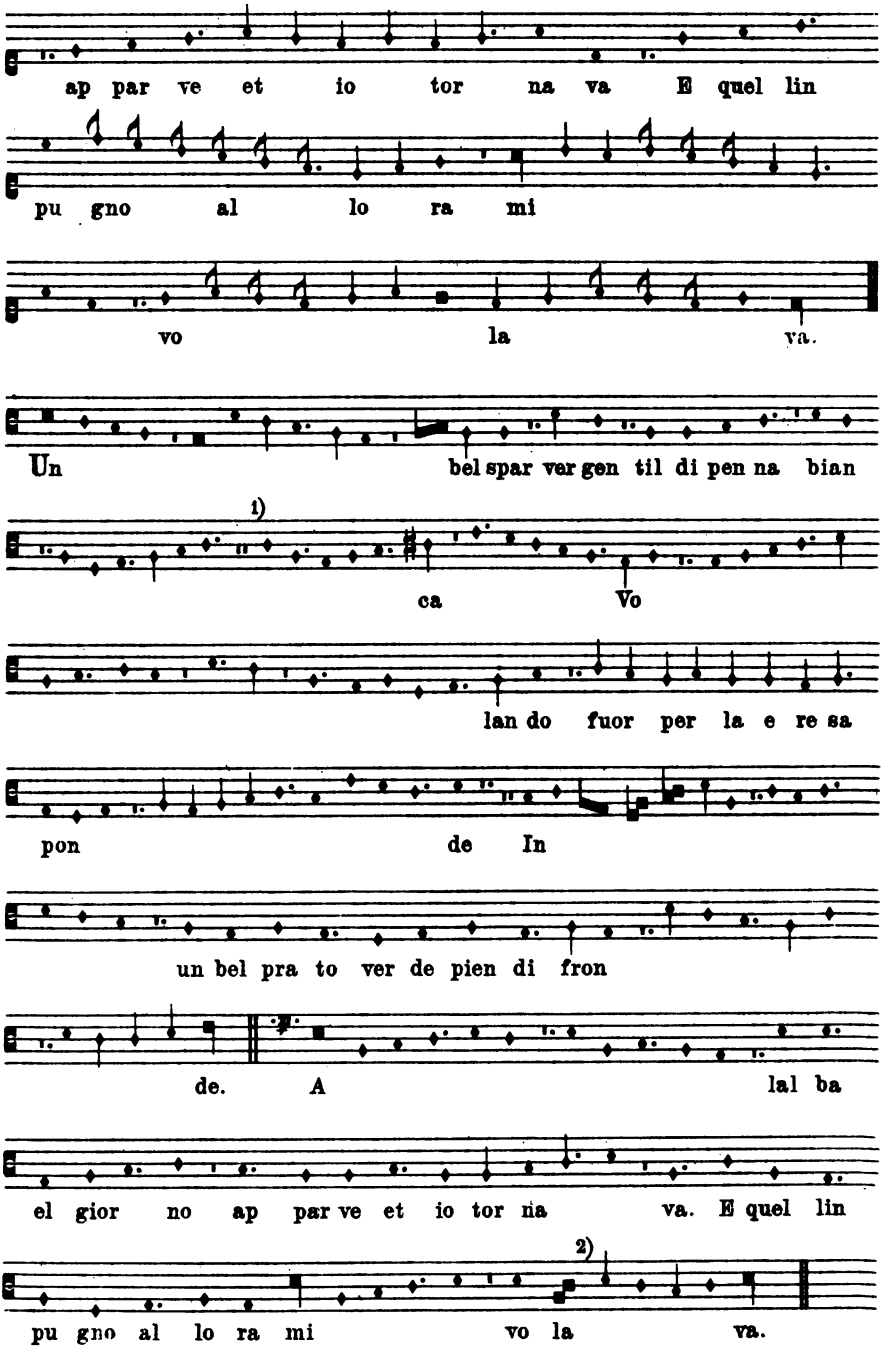
1) Im Ms. .

XL.

Magister Jachobus de Bononia. Florenz, Med. Laur. Pal. 87.



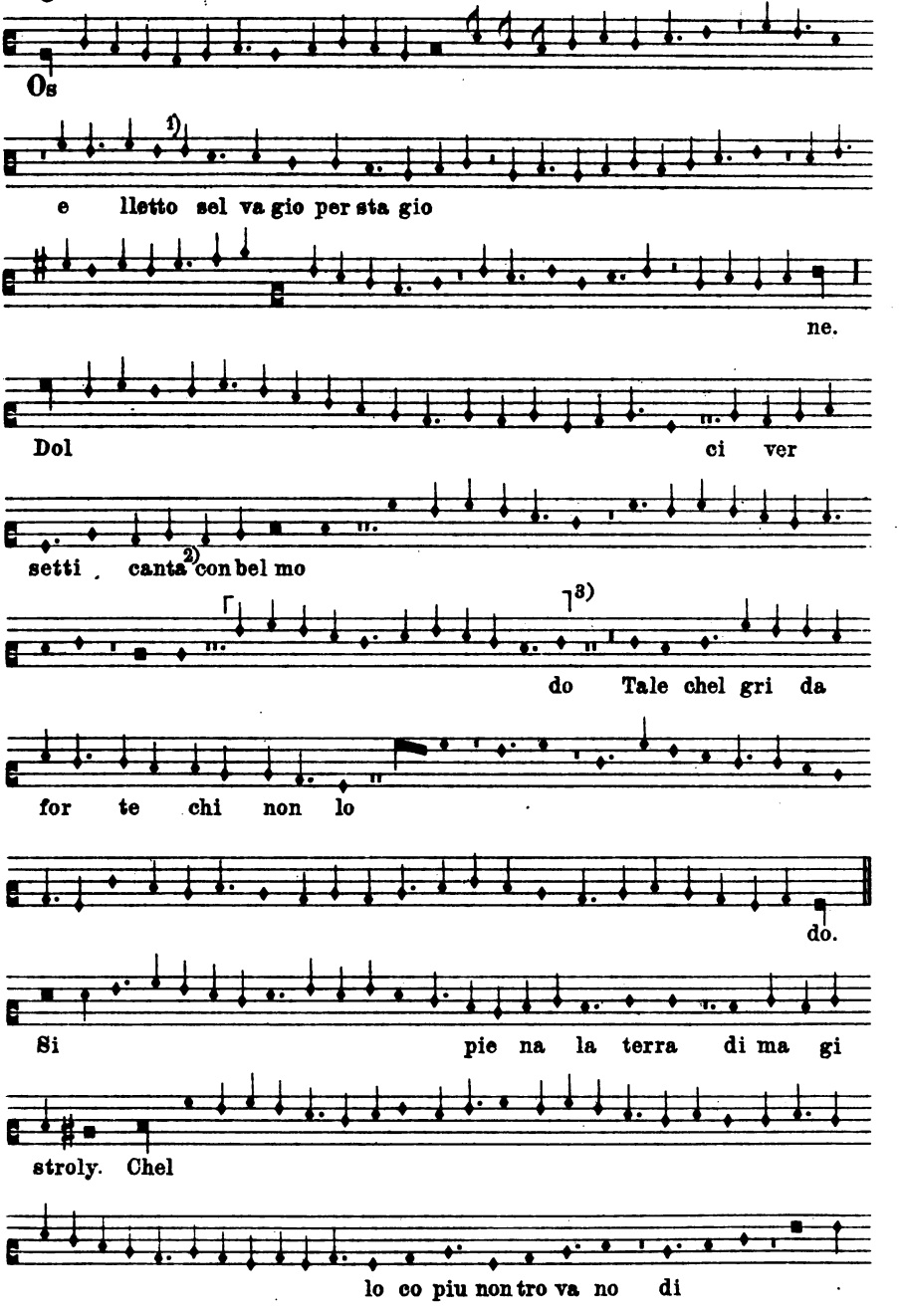
1) Die Einschiebung ist an Hand von Paris ital. 568 erfolgt.



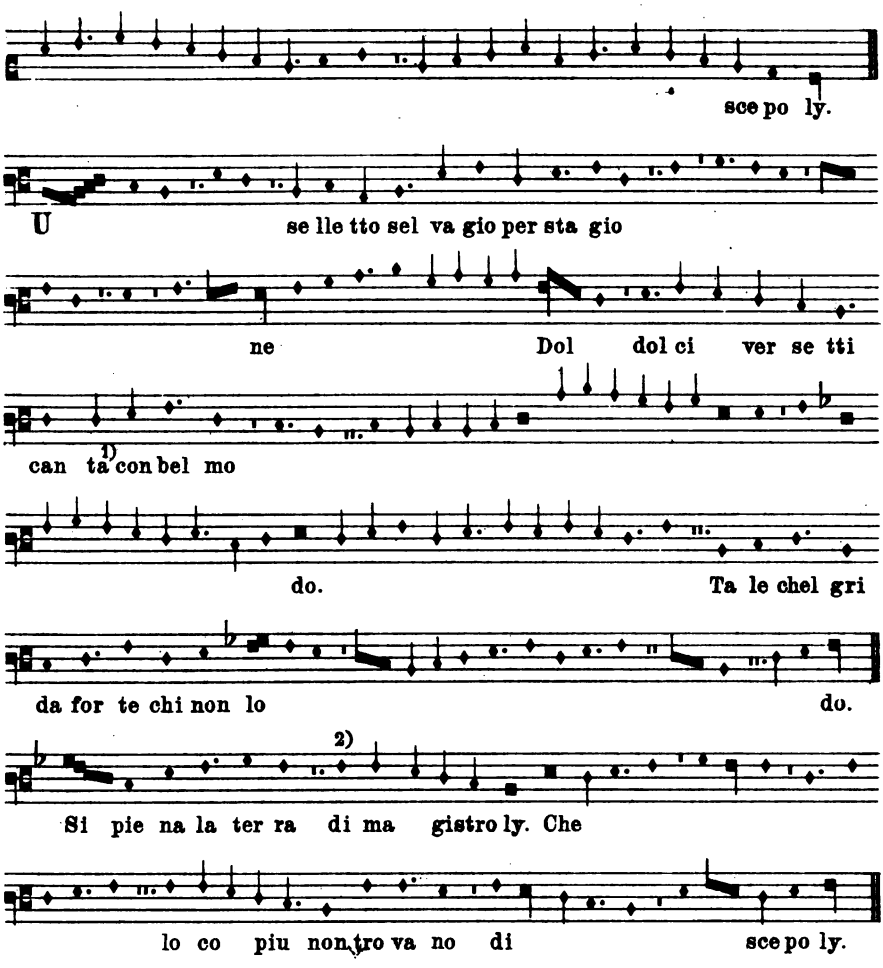
1) Im Ms Florenz las ich anstelle der Pausen, die P. 568 darbietet, ein Kreuz.
2) P. 568 hat vor *C* ein Kreuz.

XLI.

Magister Jachobus de Bononia. Florenz, Med. Laur. Pal. 87.

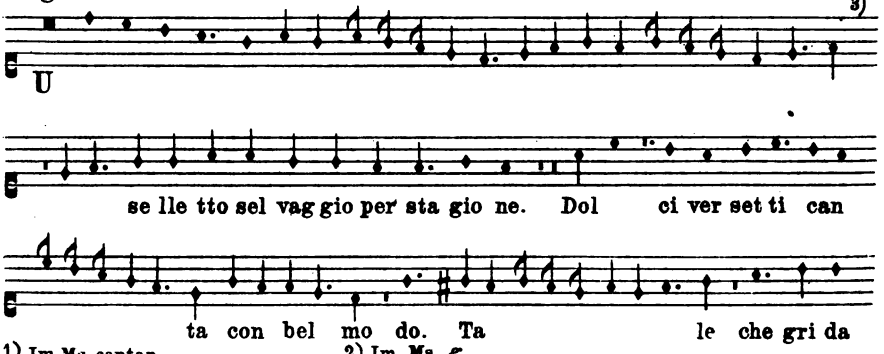


1) Die Notenform im Ms. ist undeutlich zu erkennen; es scheint eine minima zu sein.
2) Im Ms. cantan. 3) Die eingeklammerte Tonreihe steht eine Terz zu hoch.

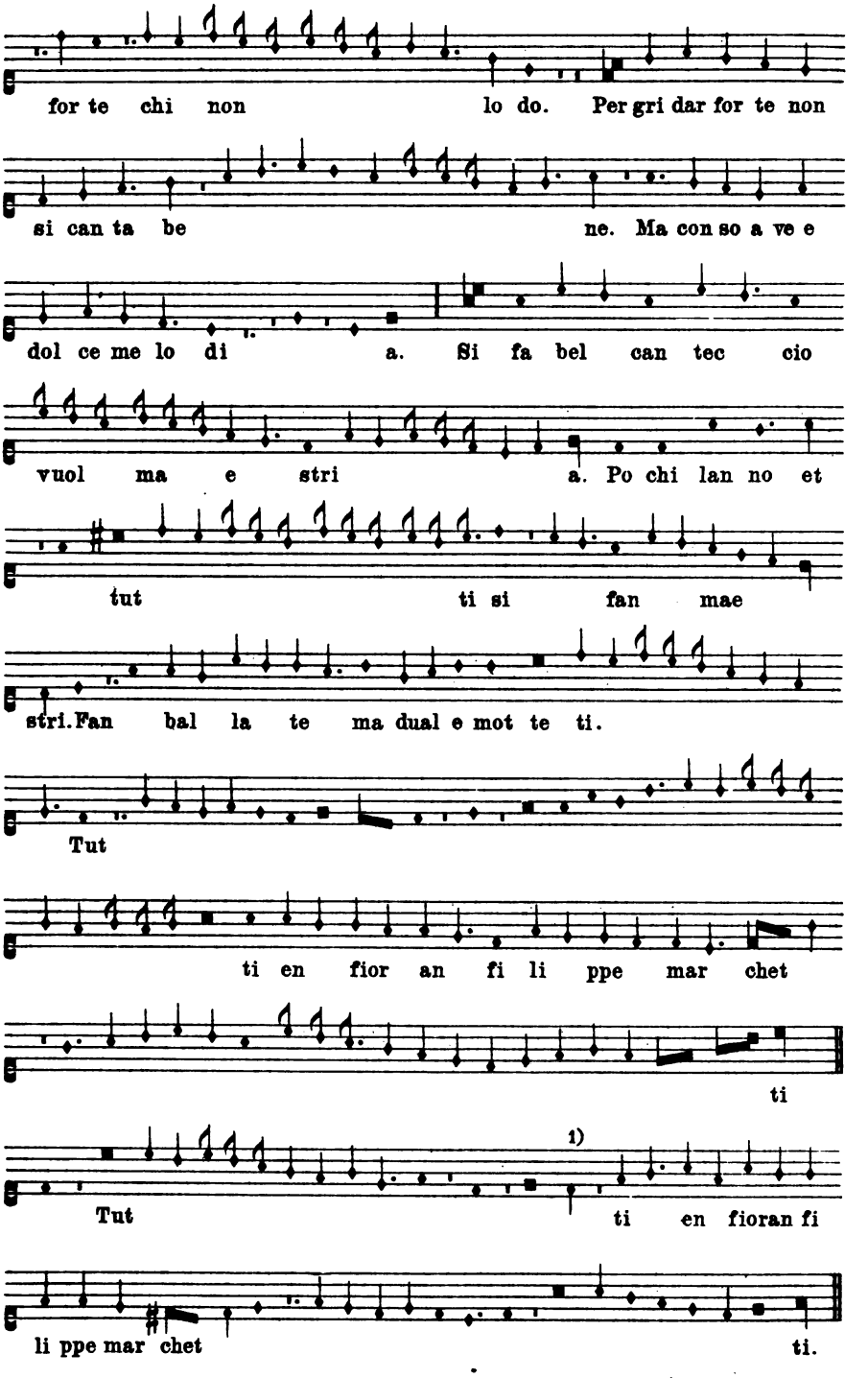


XLII.

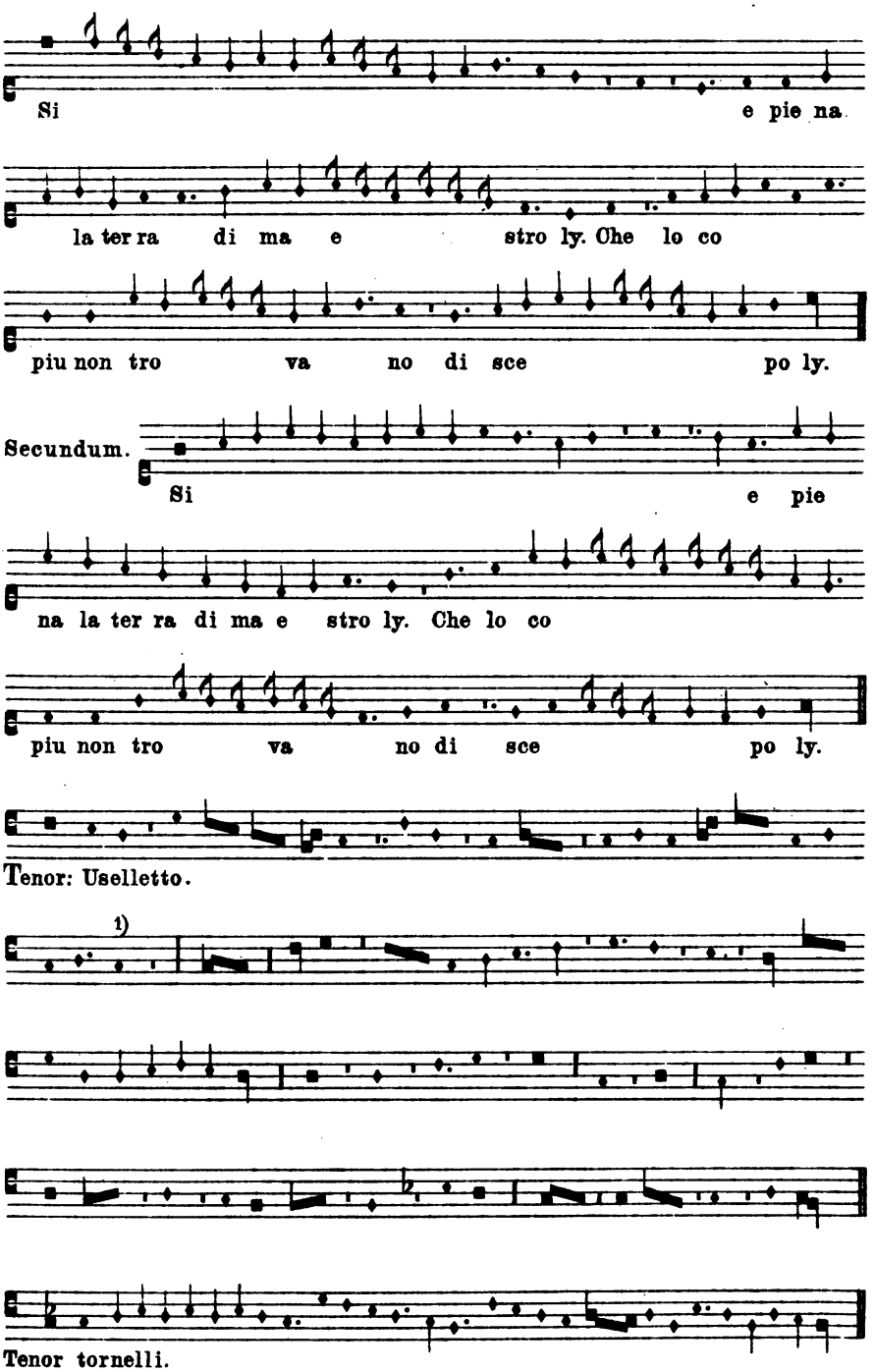
Magister Jachobus de Bononia. Florenz, Med. Laur. Pal. 87.



1) Im Ms. cantan. 2) Im Ms. ℰ.
3) Fehlt im Ms. Florenz; aus Handschrift Paris ital. 568 eingefügt.



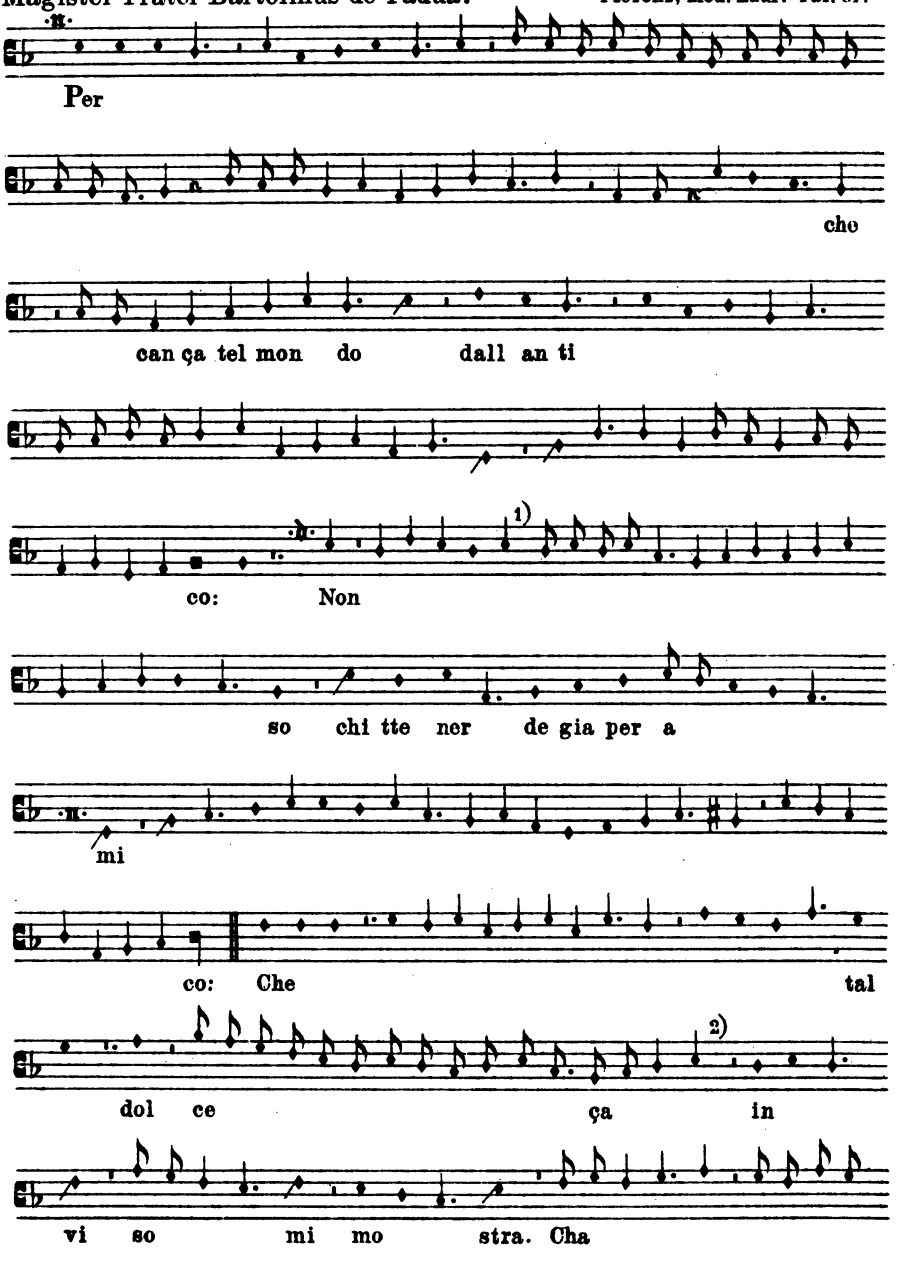
1) Im Ms. *c*. Konjektur nach Paris ital. 568. II.



1) Im Ms. *a* Verbessert nach Ms. Paris. ital. 568.

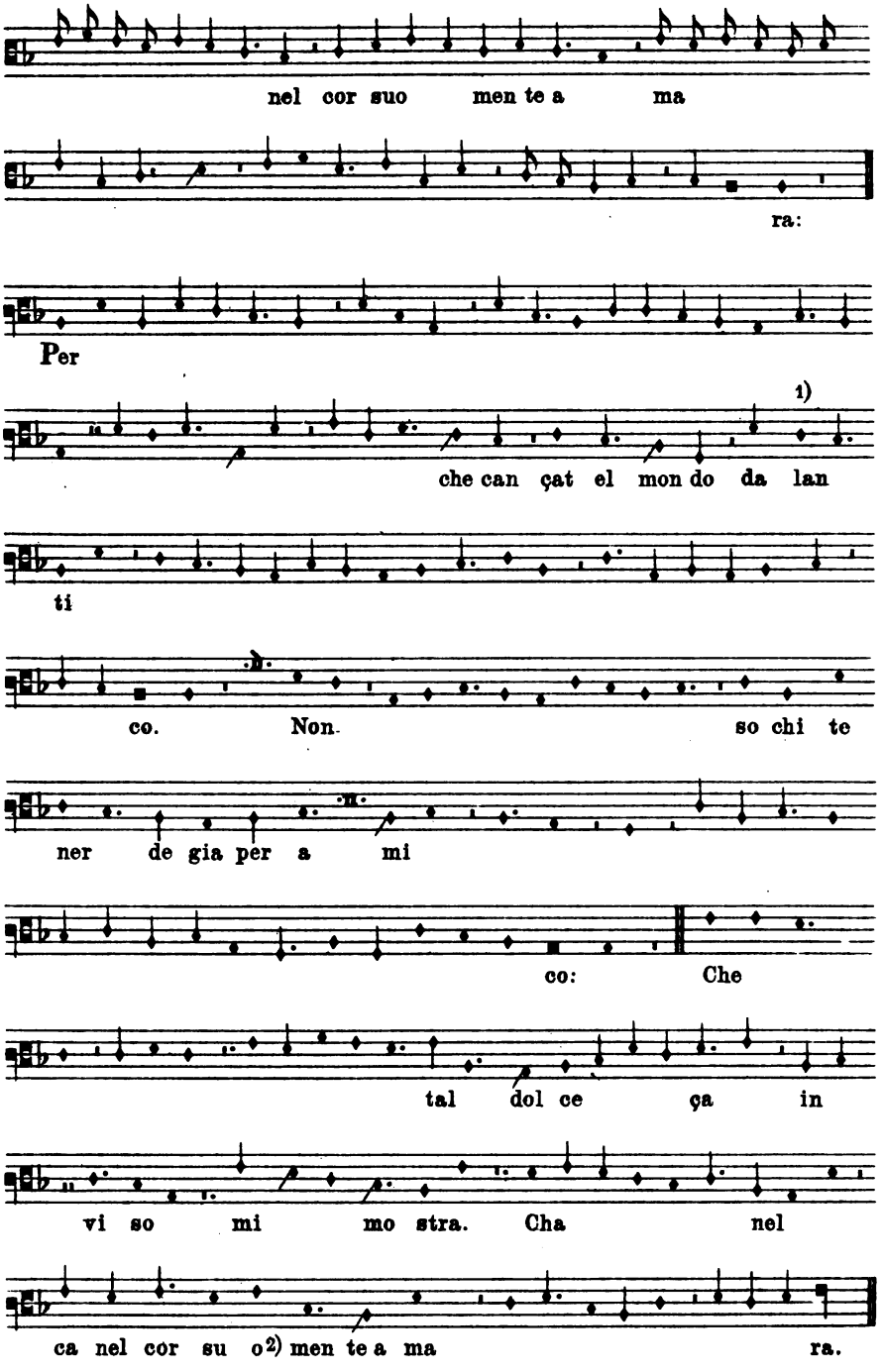
XLIII.

Magister Frater Bartolinus de Padua. Florenz, Med. Laur. Pal. 87.



1) Im Ms. gelten die beiden letzten Noten ♩ ♩.

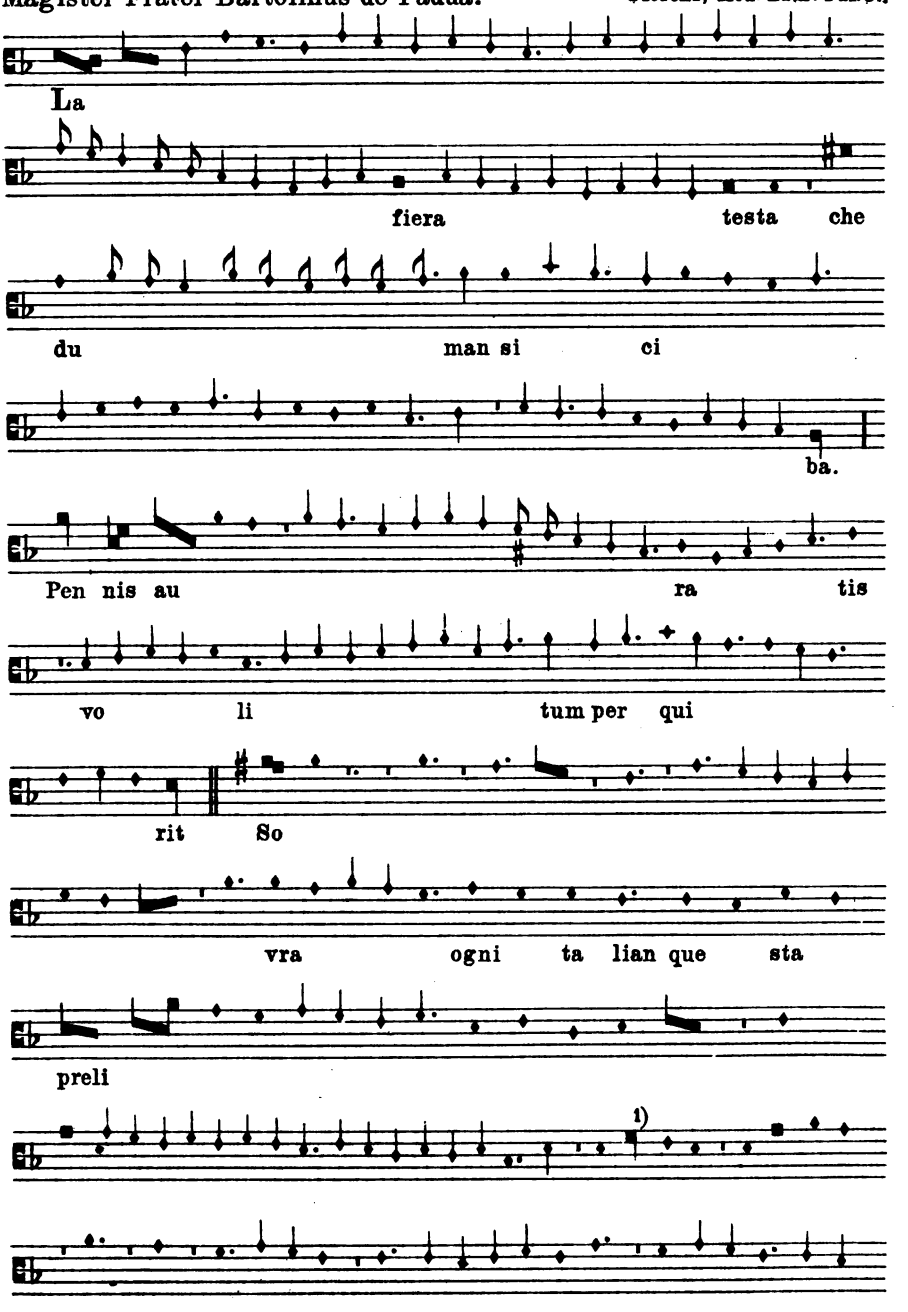
2) Im Ms. sind die 4 letzten Werte 𝅘𝅥𝅯 𝅘𝅥𝅯 ♩ 𝅘𝅥𝅯.



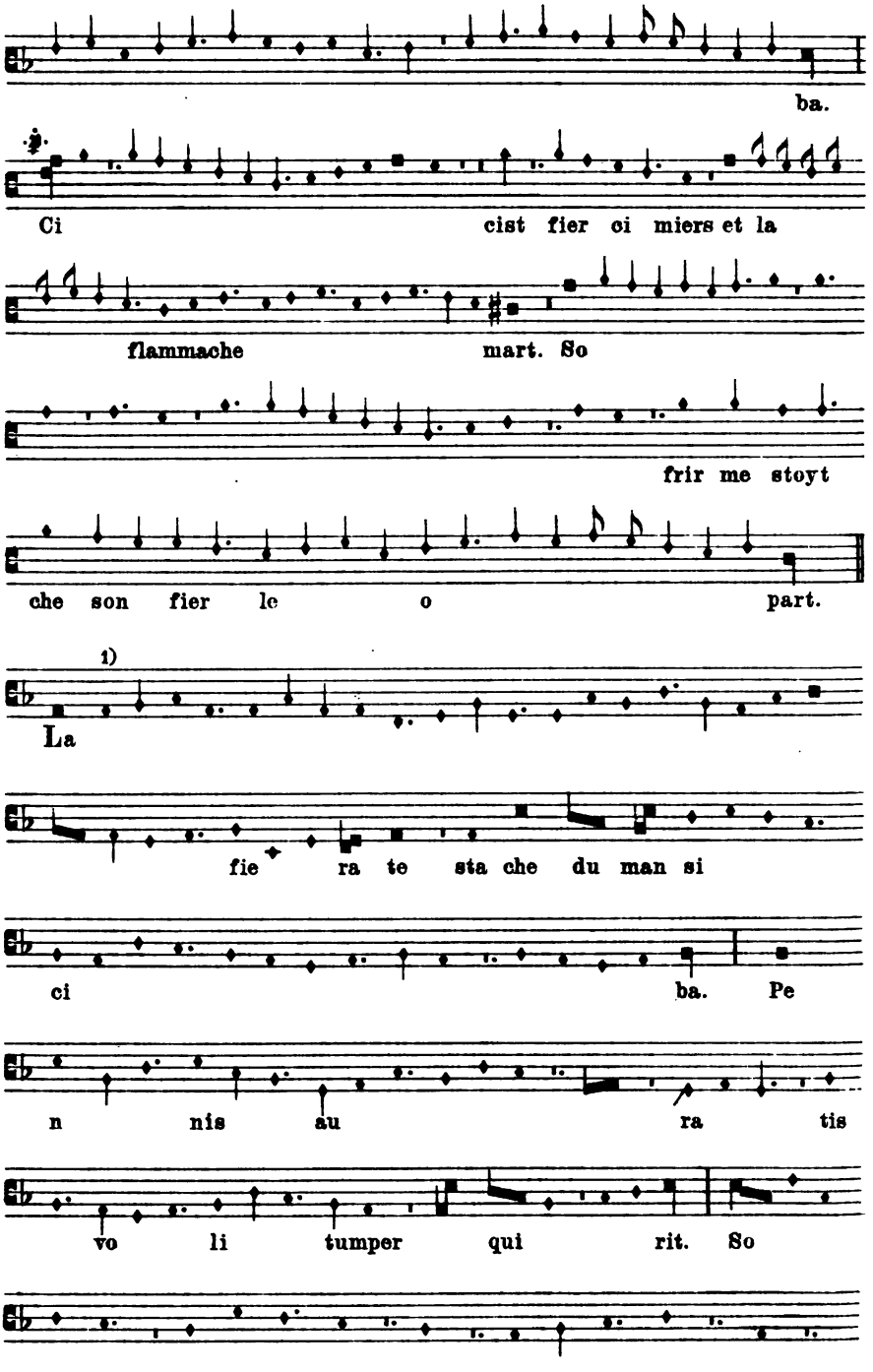
1) Im Ms. ♩. 2) Im Ms. *sua*.

XLIV.

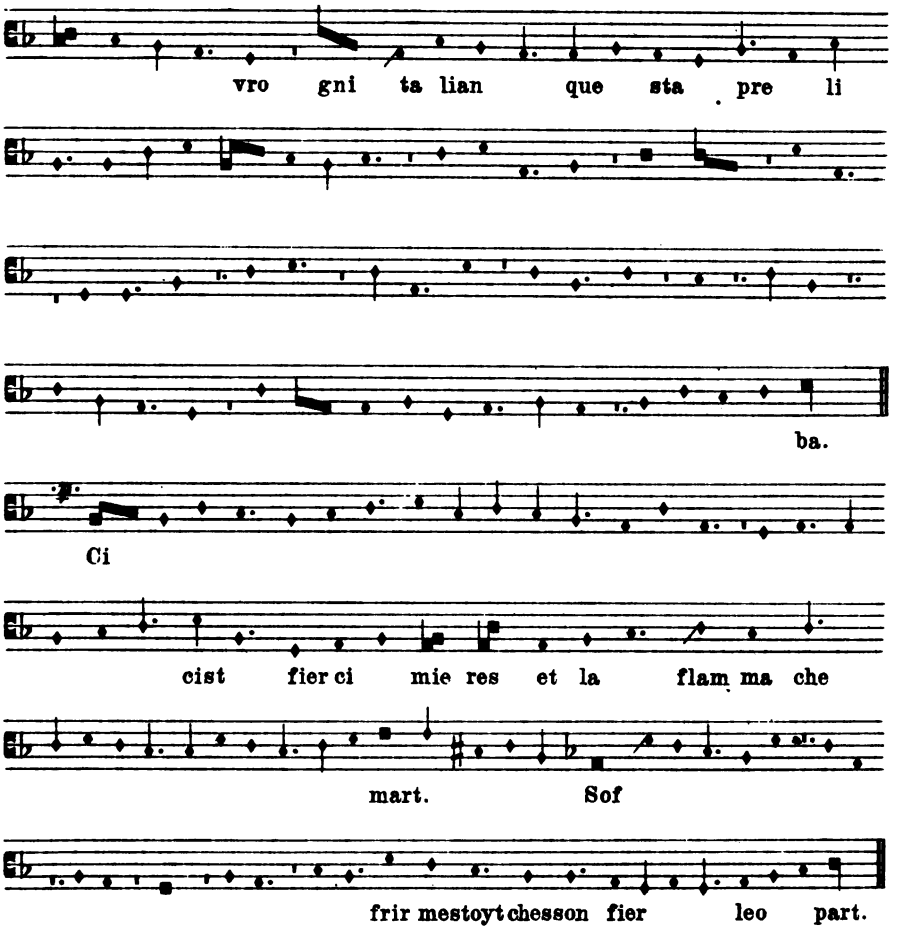
Magister Frater Bartolinus de Padua. Florenz, Med. Laur. Pal. 87.



1) Im Ms. *brevis*.



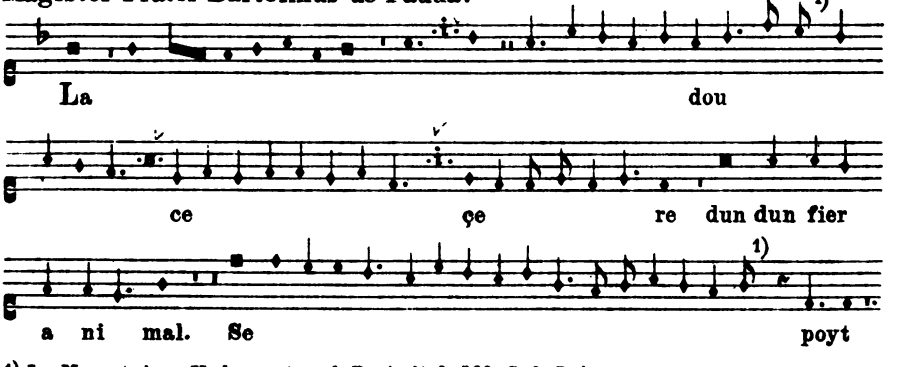
1) Paris ital. 568 hat ♪ .



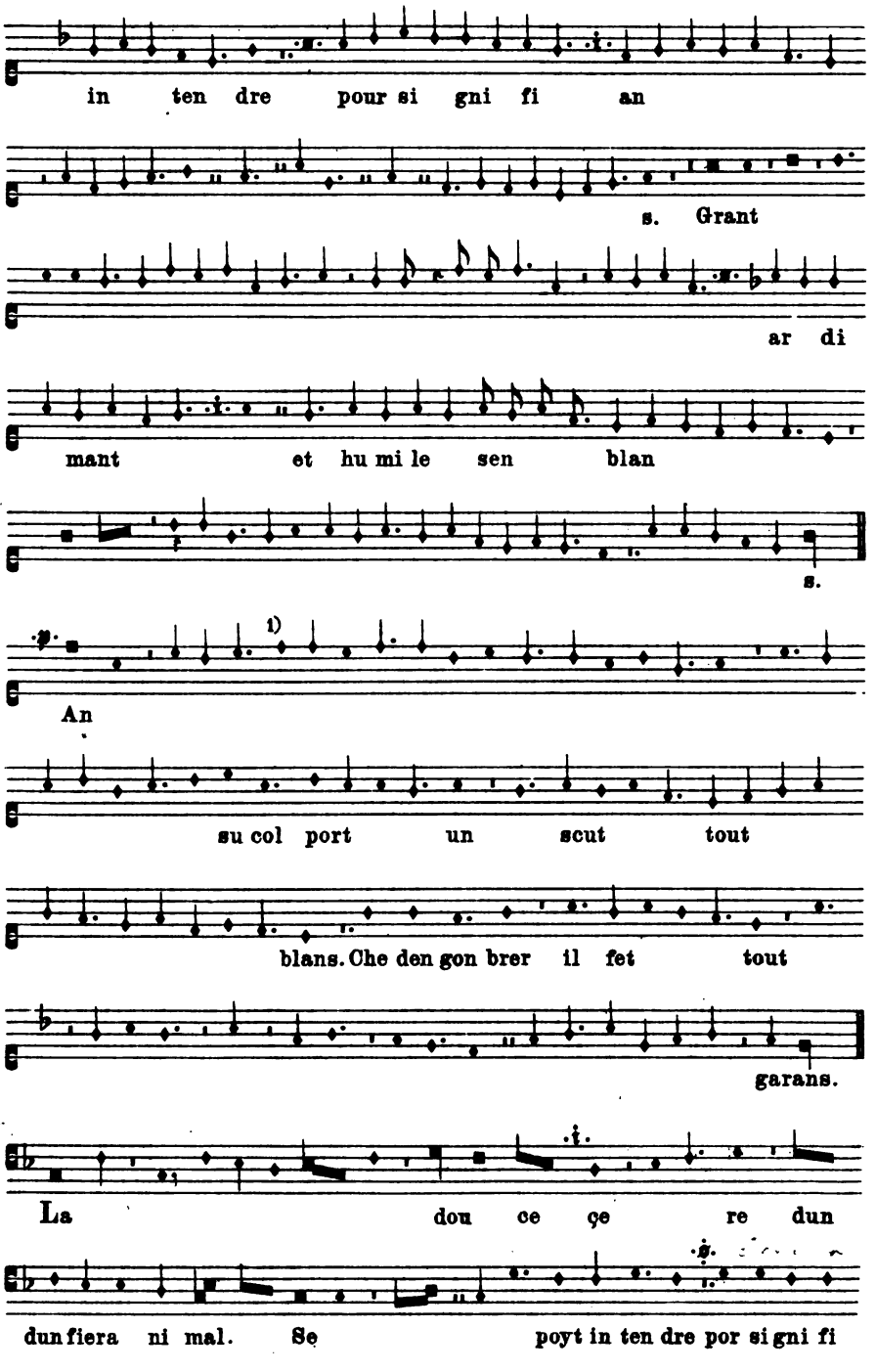
XLV.

Magister Frater Bartolinus de Padua.

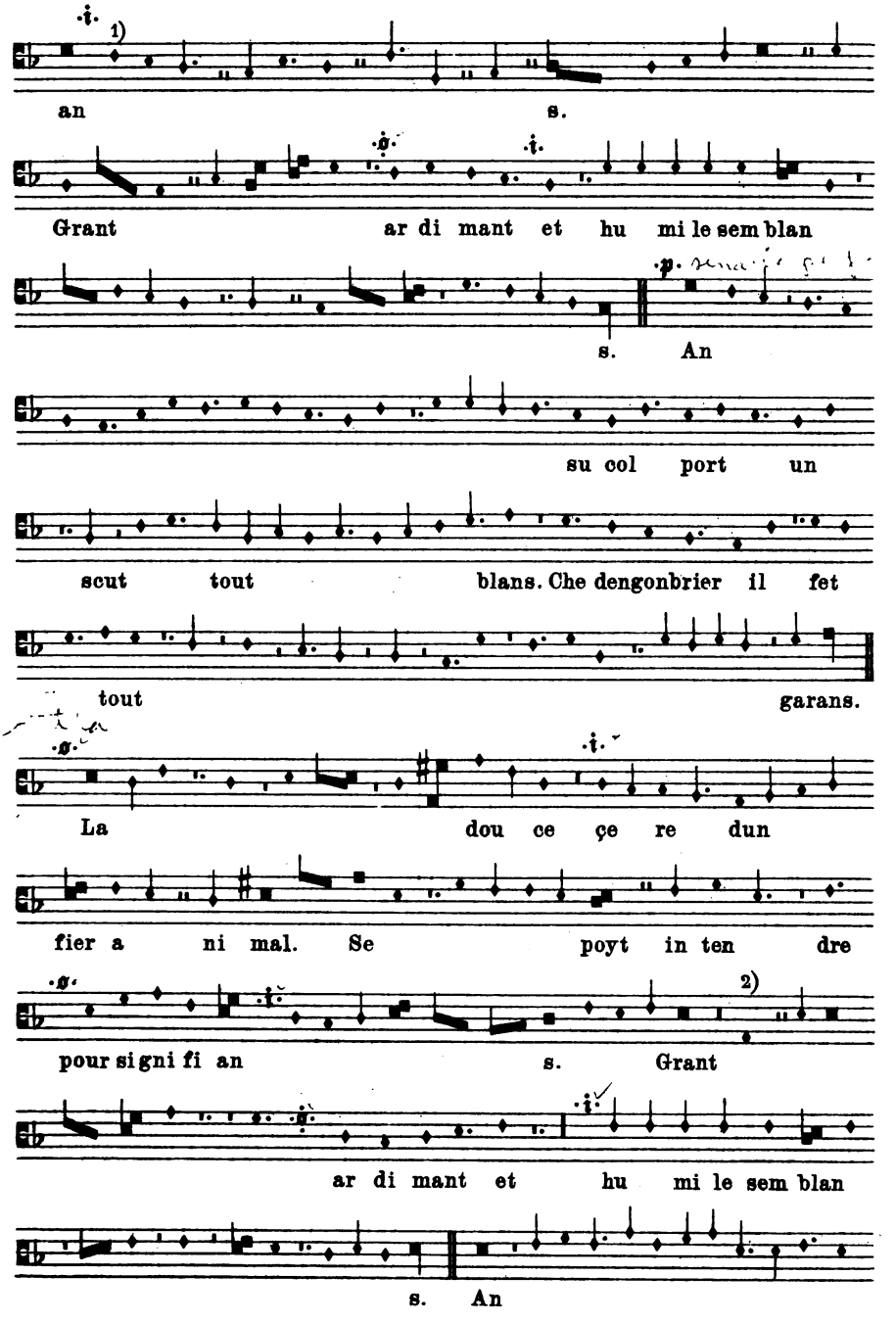
Florenz, Med. Laurenziana Pal. 87.



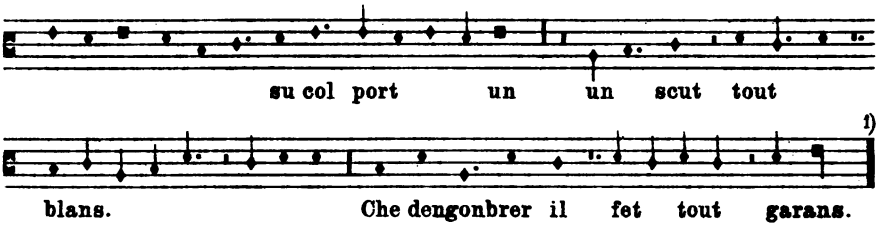
1) Im Ms. minimae. Verbessert nach Paris ital. 568, Cod. Reina etc.



1) Ein ♭ vor *d* habe ich als sinnlos im Anschluß an Ms. Paris ausgemerzt.



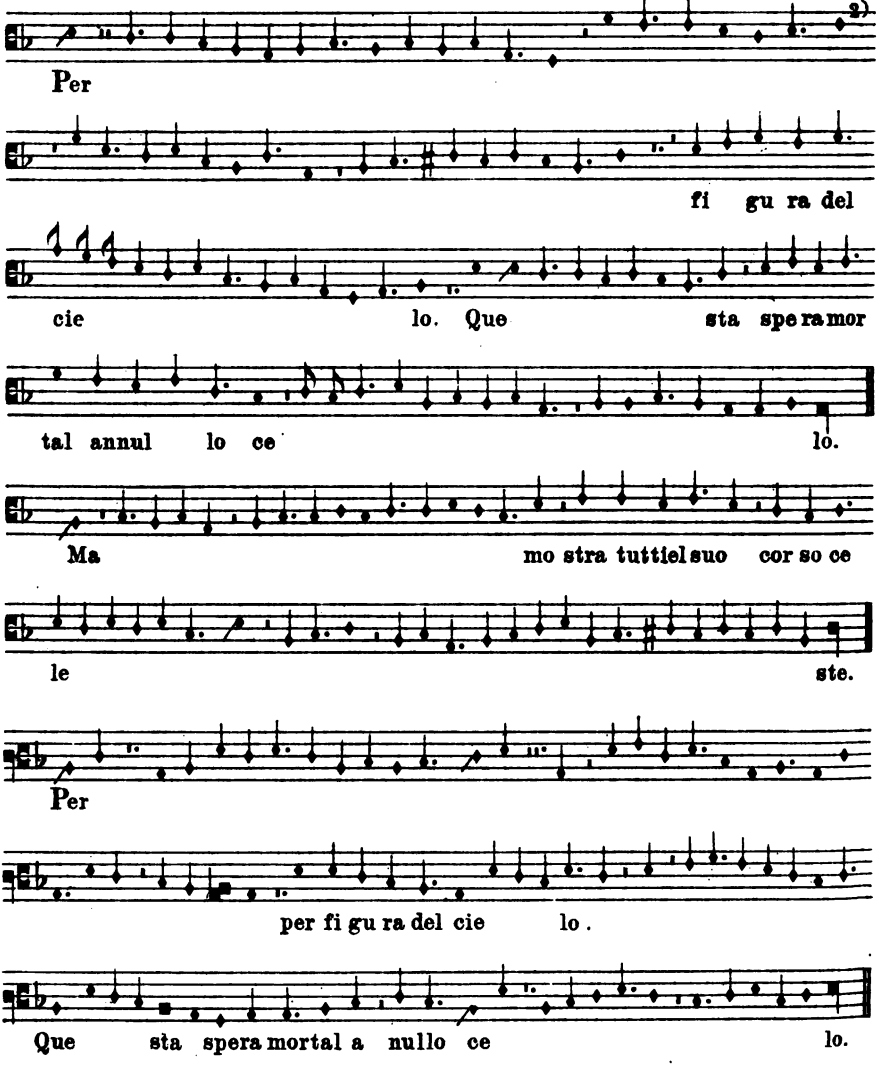
1) In Handschrift Paris ital. 568 minima.
2) Ich las *a* im Ms.



1)

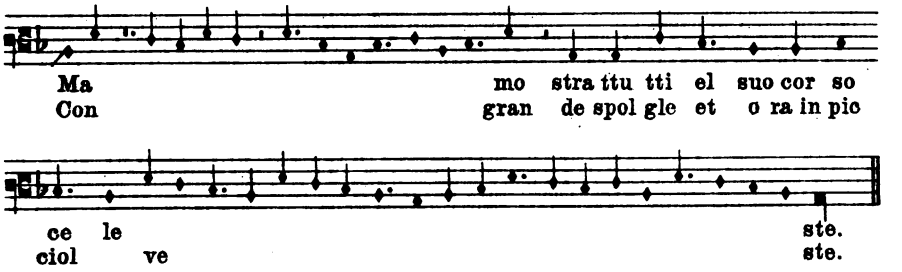
XLVI.

Magister Frater Bartolinus de Padua. Florenz, Med. Laur. Pal. 87.



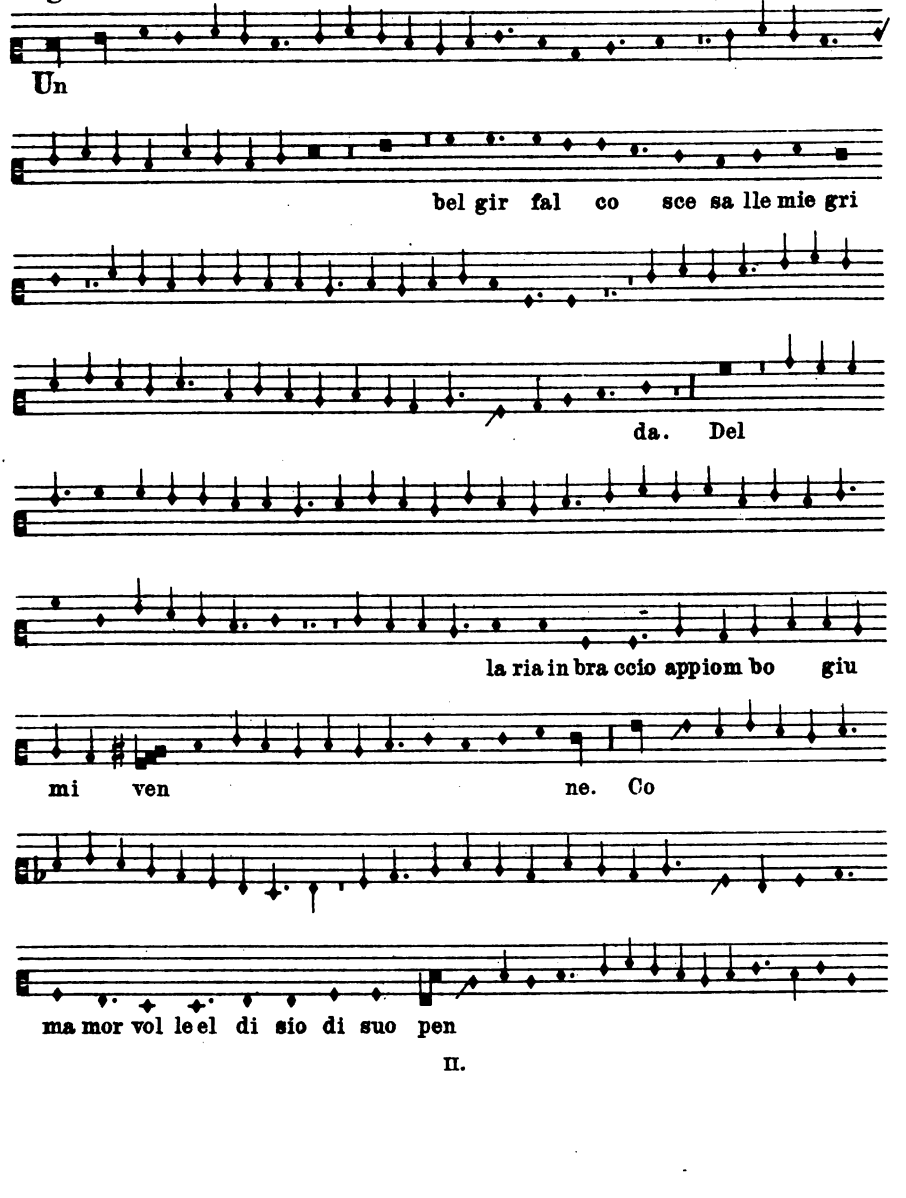
2)

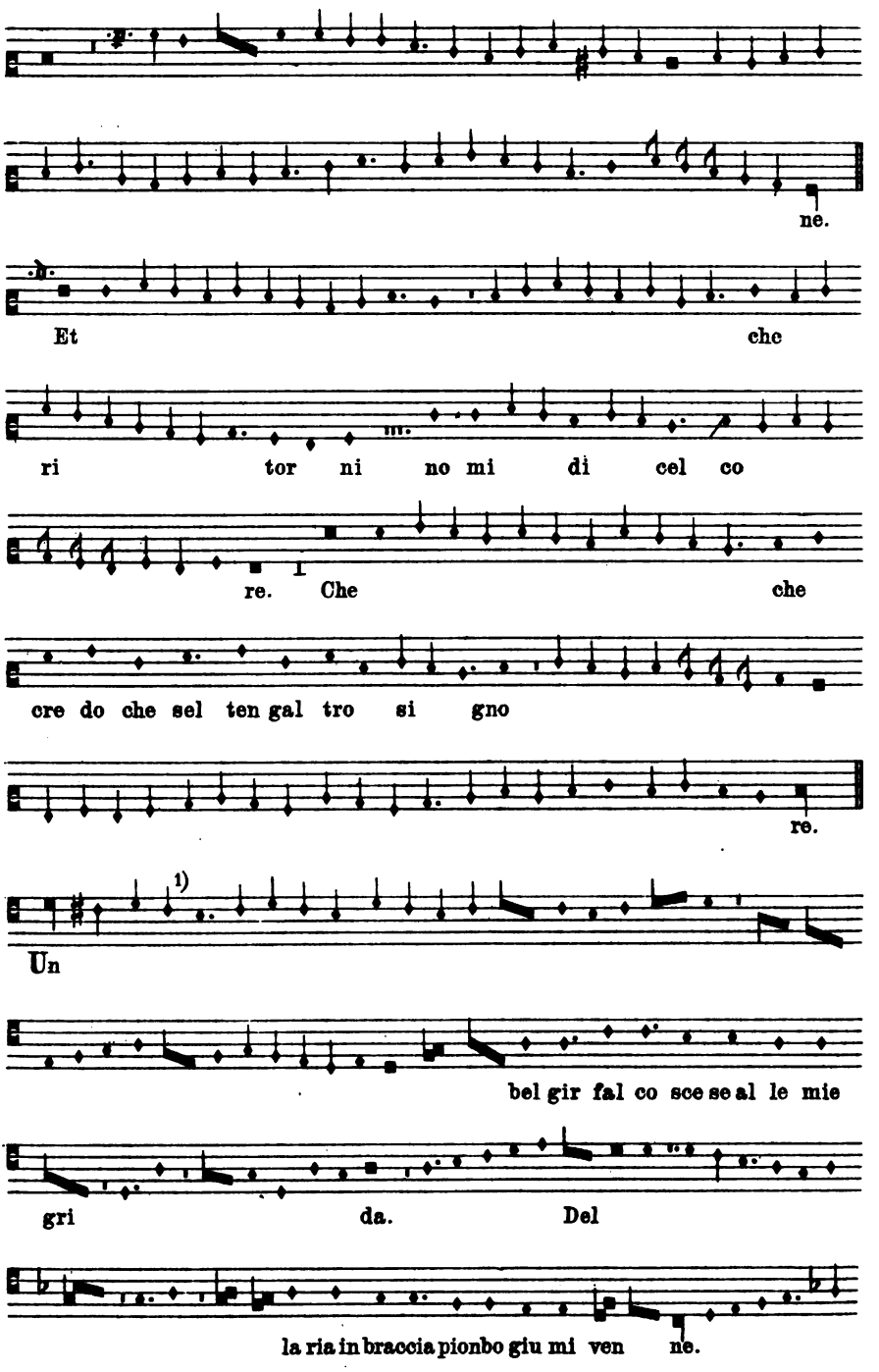
1) Diese Stimme fehlt in Paris ital. 568. 2) Im Ms. *d*.



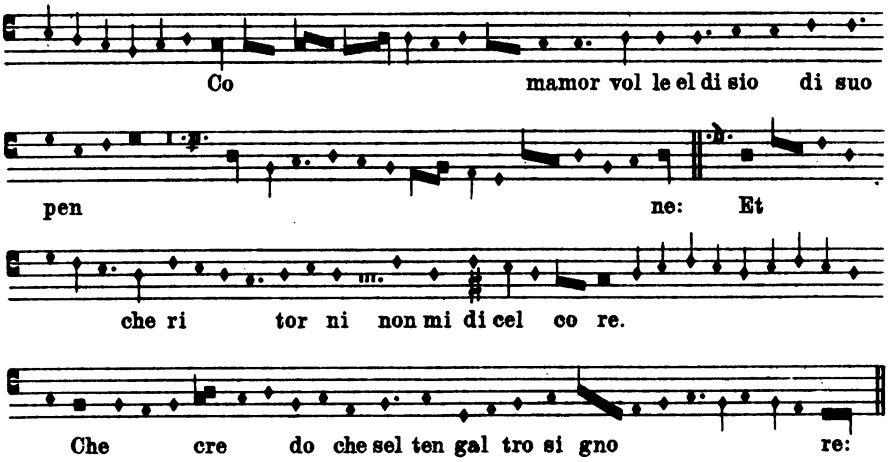
XLVII.

Magister Dominus Donatus de Florentia. Florenz, Med. Laur. Pal. 87.



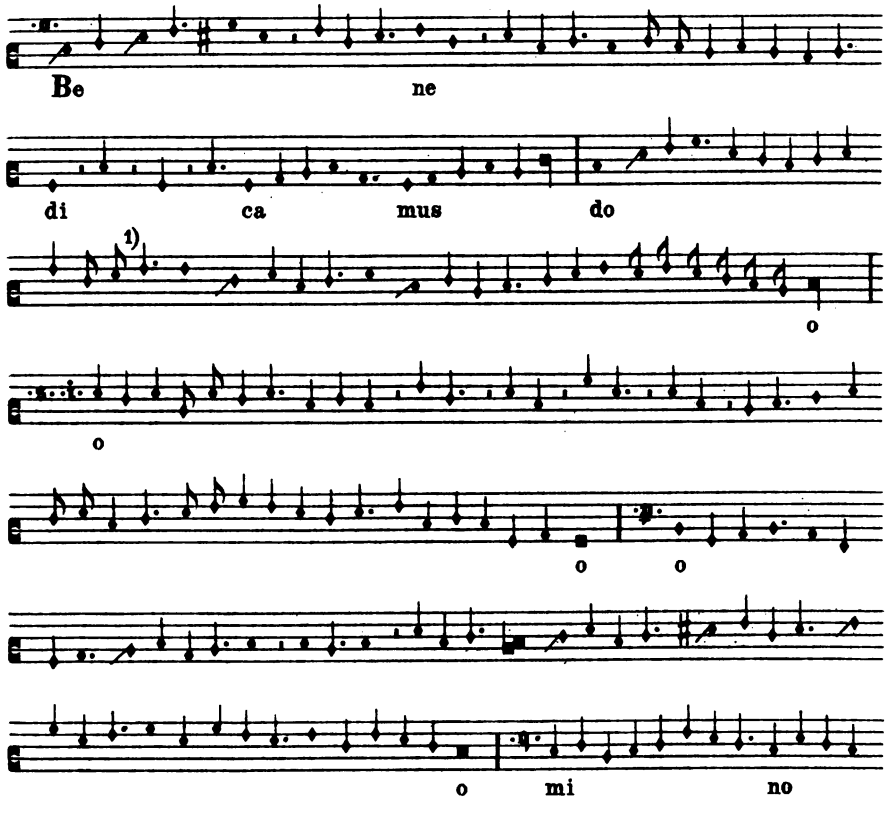


1) Im Ms. *semibrevis*; verbessert nach Paris ital. 568.

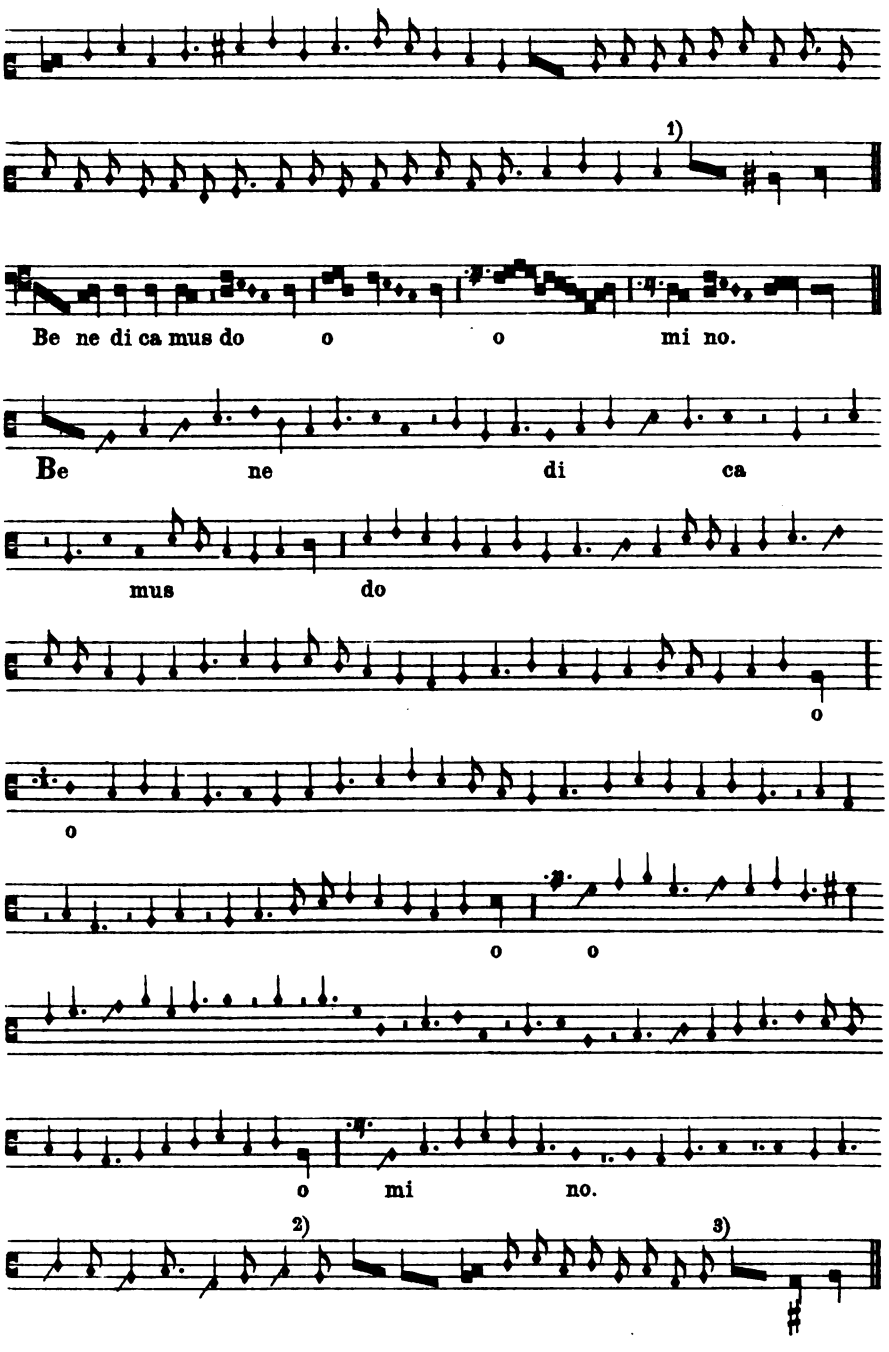


XLVIII.

Ser Gherardello. Paris, Bibl. Nat. f. ital. 568.



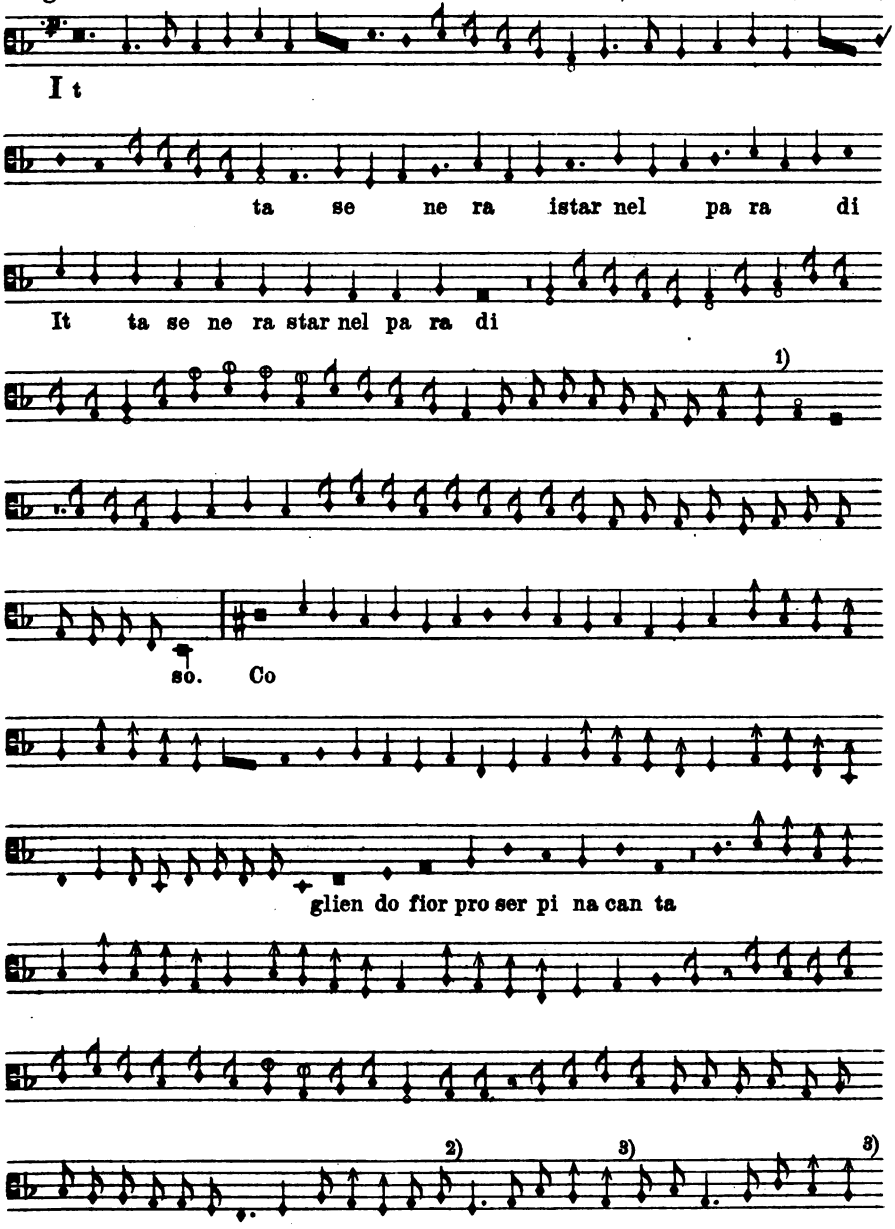
1) In der Abschrift minimae.



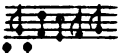
1) Im Ms. letzte vier Noten semiminimae.
2) In meiner Abschrift minima.
3) Voranstehende acht Noten im Ms. minimae.

XLIX a.

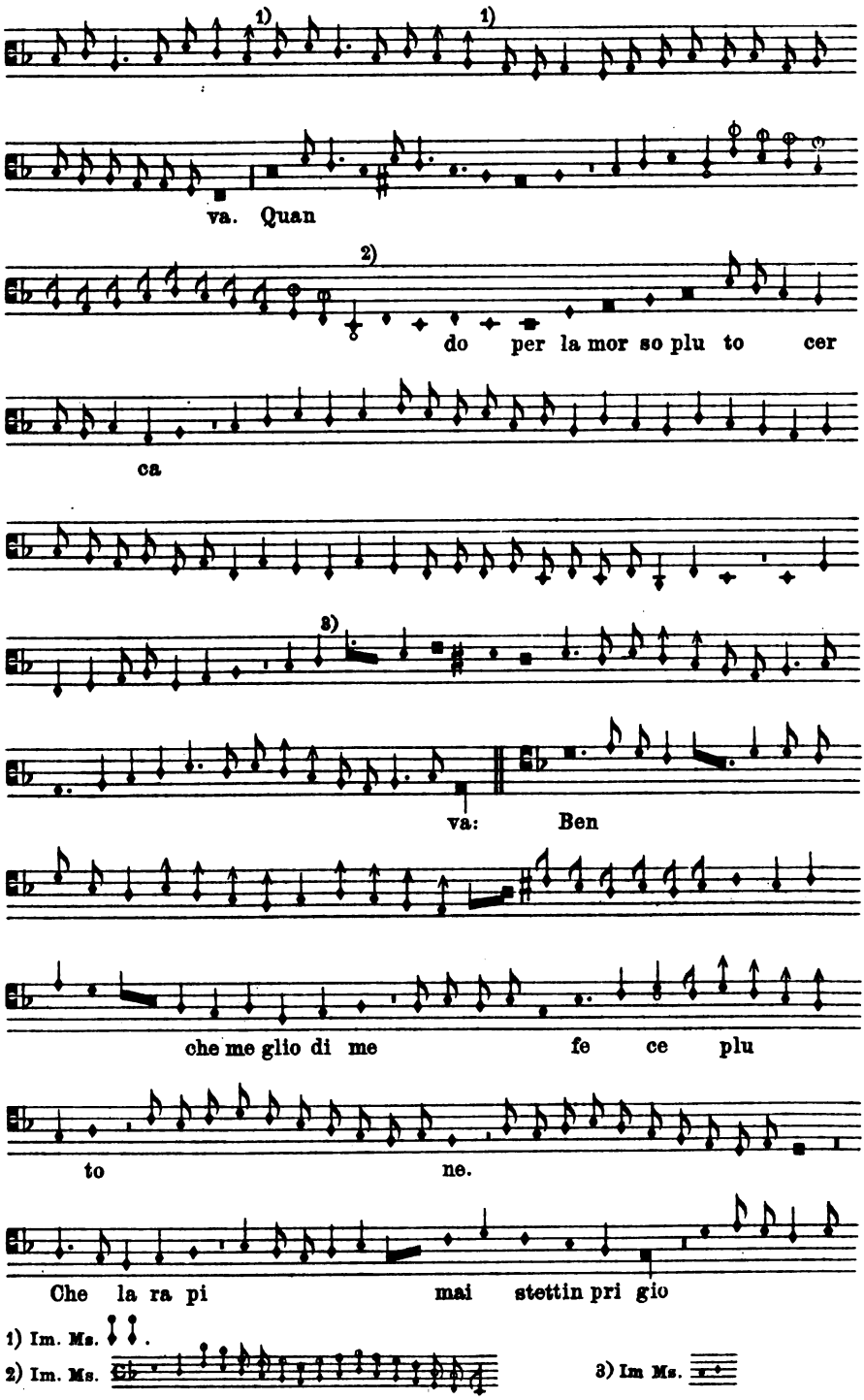
Magister Laurentius de Florentia. Florenz, Med. Laurenziana Pal. 87.

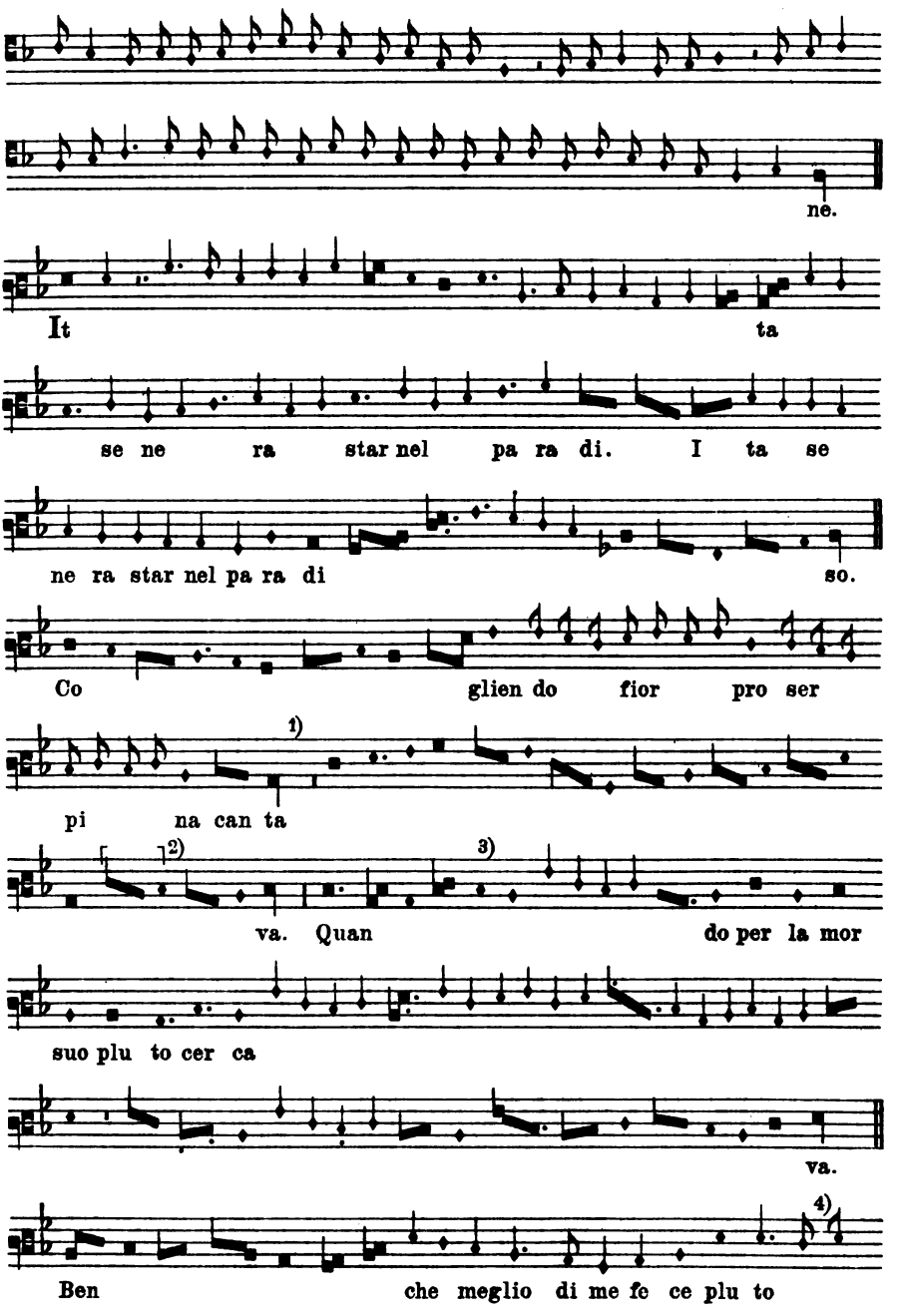


1) Letzte beide Noten im Ms. ♩.

2) Im Ms. 

3) Im Ms. ♩ ♩.


1)
1)
va. Quan
2)
do per la mor so plu to cer
ca
3)
va: Ben
che me glio di me fe ce plu
to ne.
Che la ra pi mai stettin pri gio
1) Im. Ms.
2) Im. Ms.
3) Im Ms.

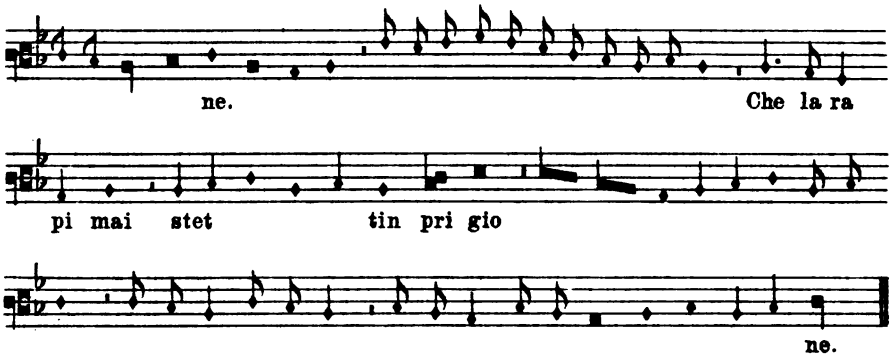


1) Im Ms. *brevis*.

2) Eingefügt im Anschluß an den Tenor der zweiten Fassung.

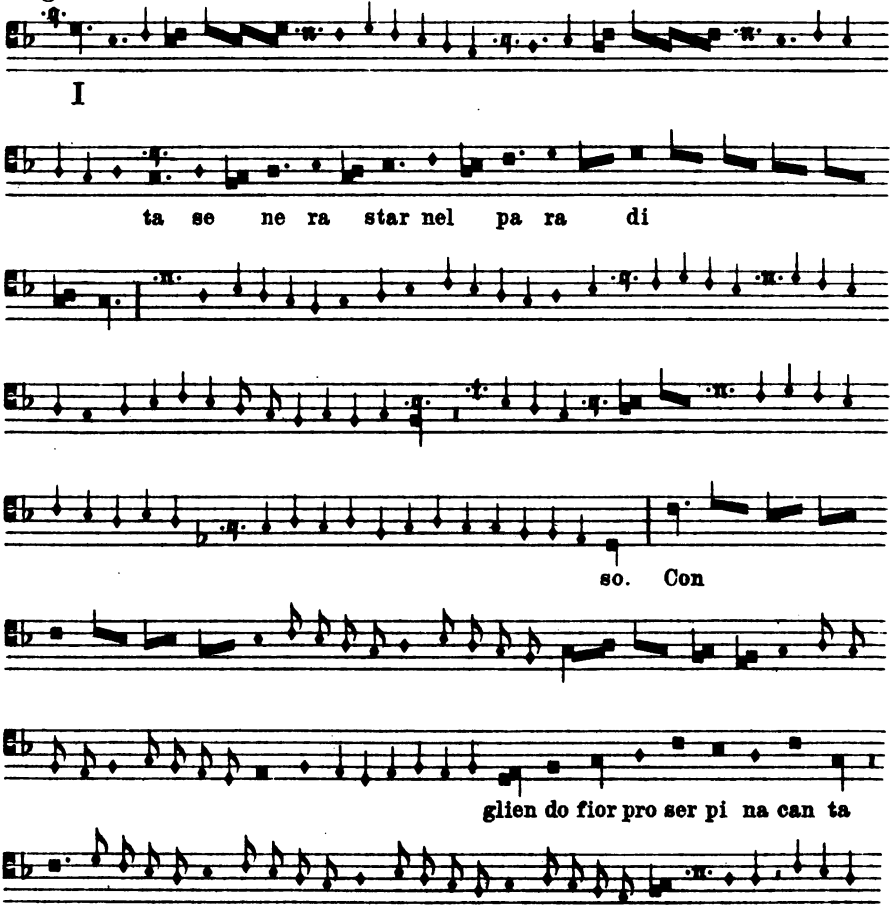
3) Konjiciert statt *d* im Anschluß an die zweite Fassung.

4) Im Ms. .

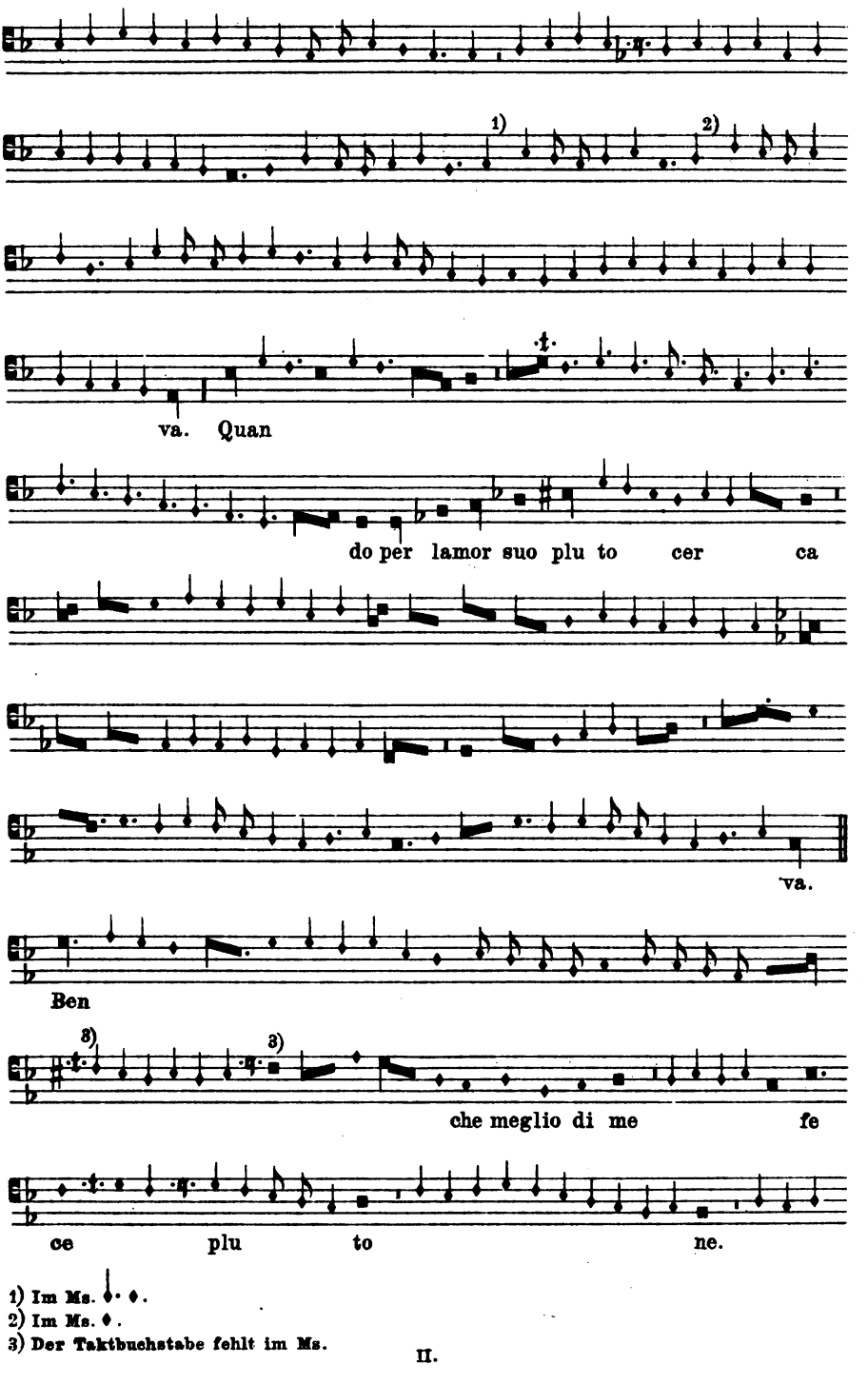


XLIX b.

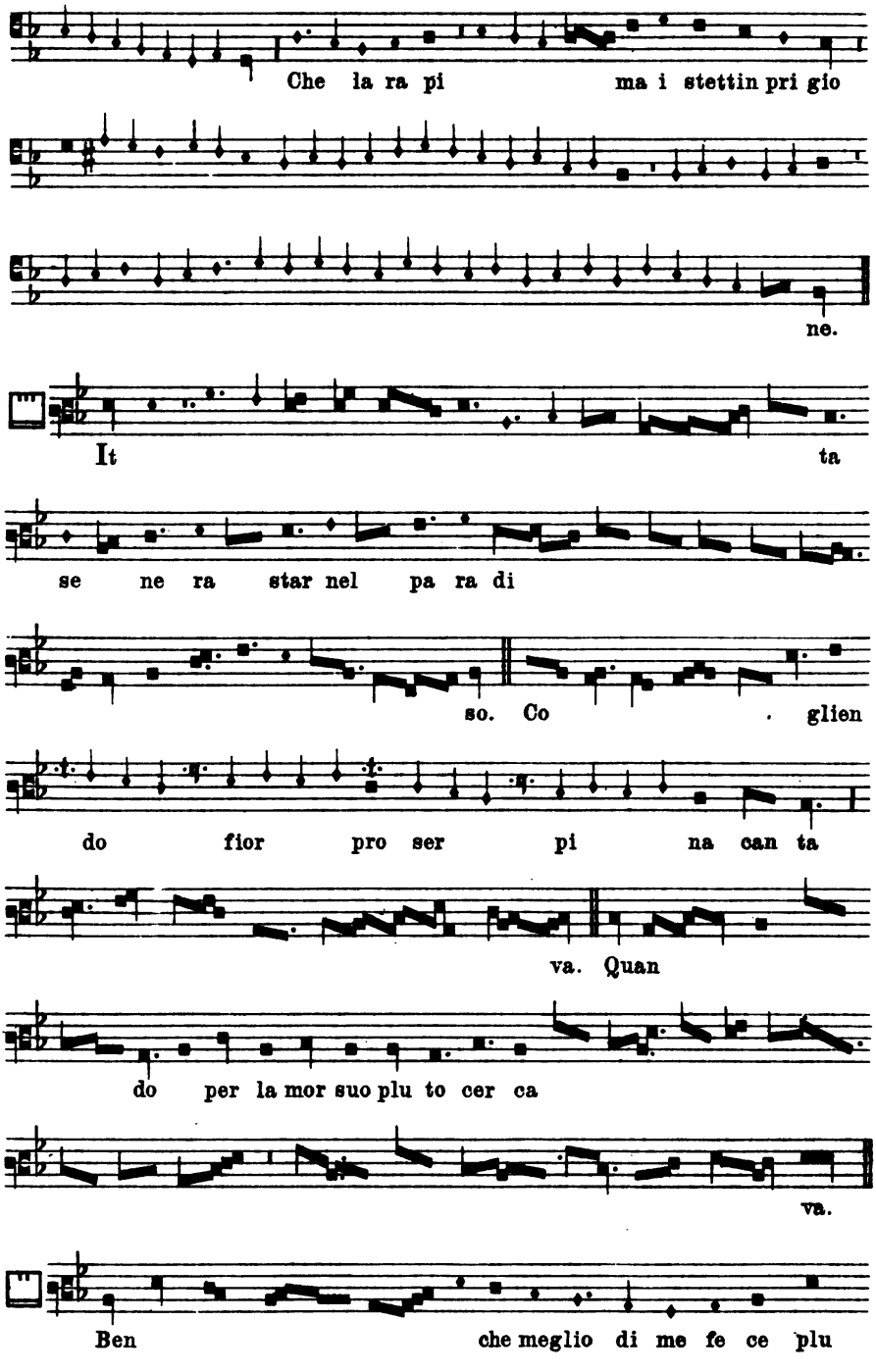
Magister Laurentius de Florentia. Florenz, Med. Laur. Pal. 87.

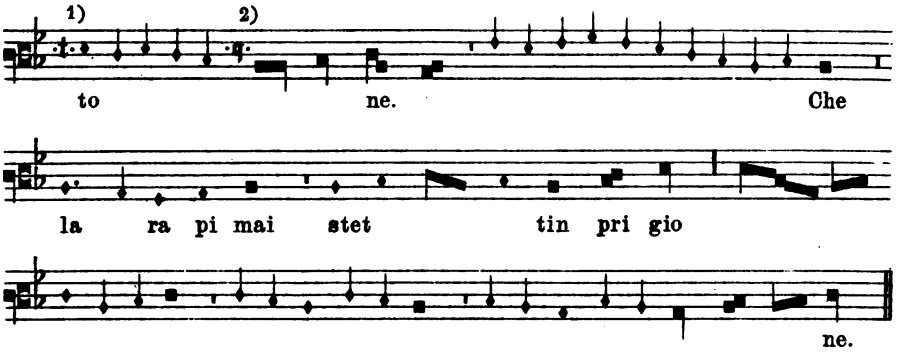


II.



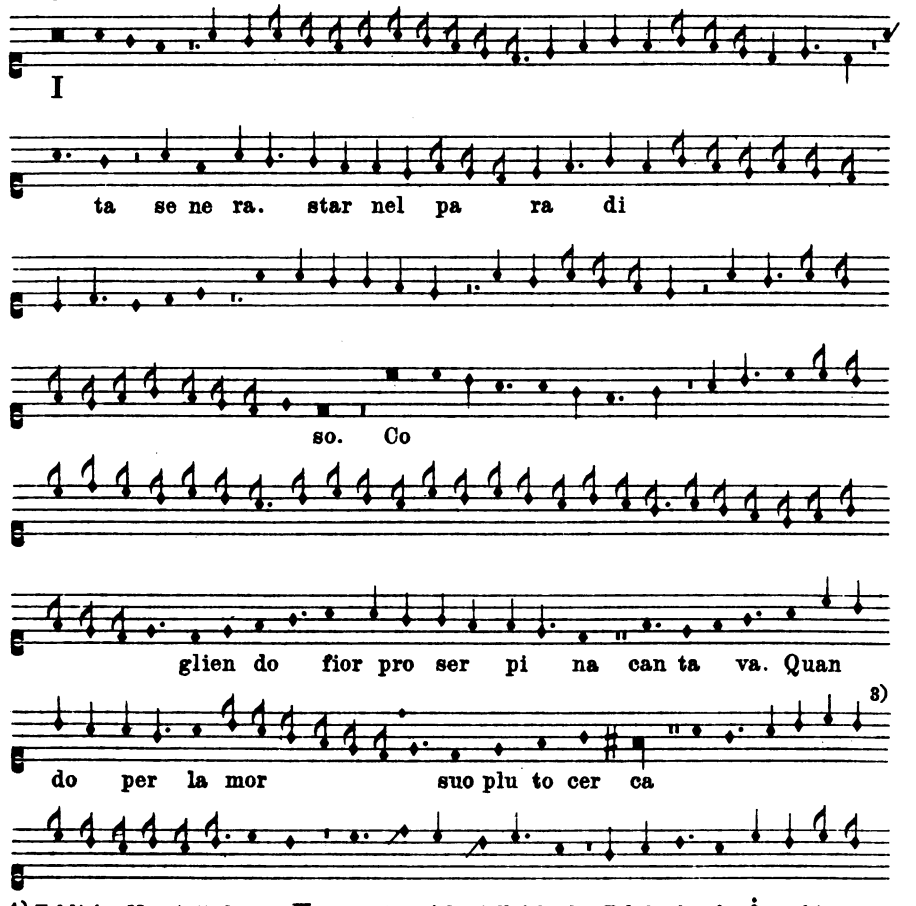
1) Im Ms. ♦. ♦.
2) Im Ms. ♦.
3) Der Taktbuchstabe fehlt im Ms.


Che la ra pi ma i stettin pri gio
ne.
It ta
se ne ra star nel pa ra di
so. Co glien
do fior pro ser pi na can ta
va. Quan
do per la mor suo plu to cer ca
va.
Ben che meglio di me fe ce plu

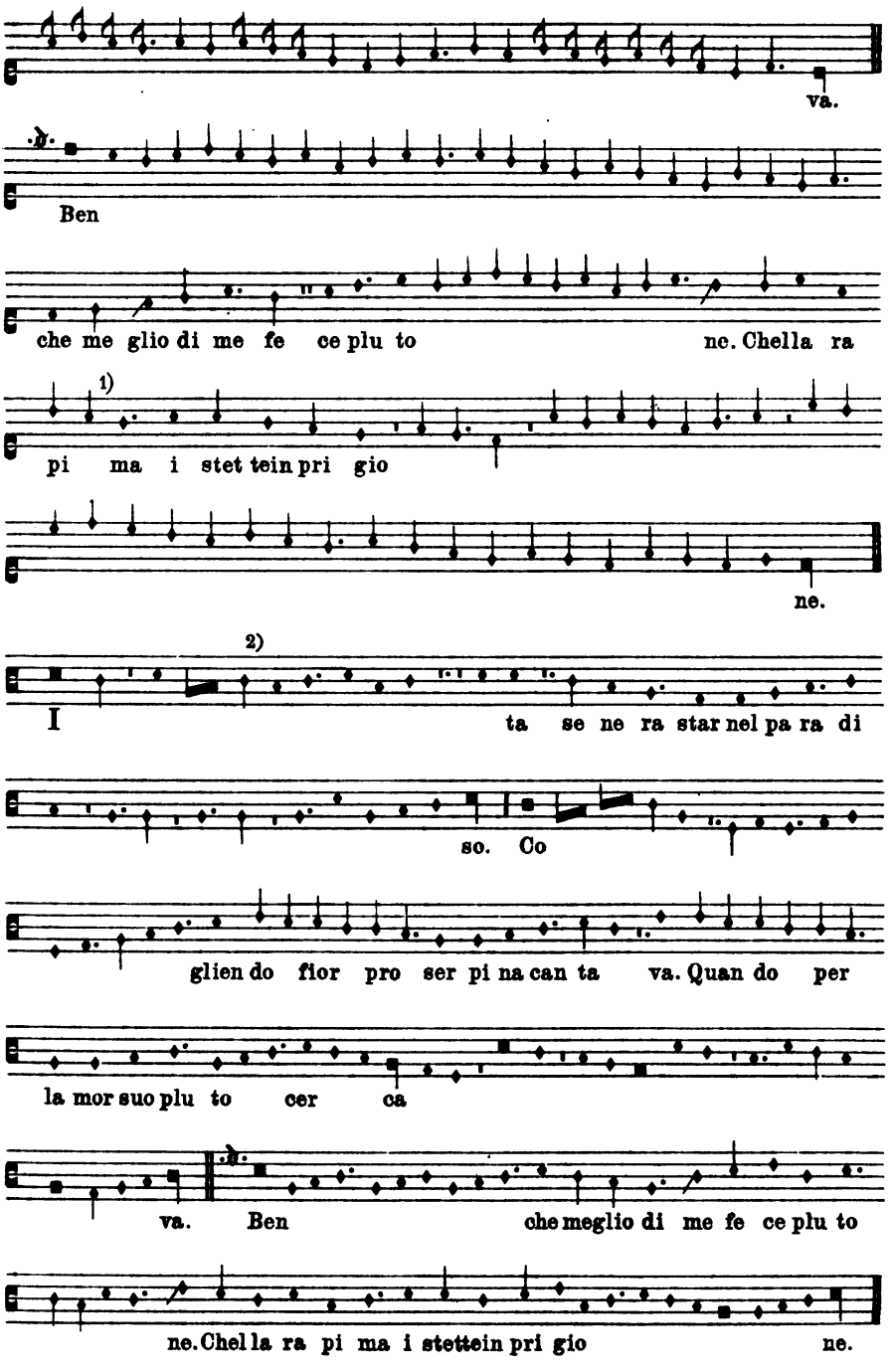


L.

Magister Abbas Vincentius de Arimino. Florenz, Med. Laur. Pal. 87.



1) Fehlt im Ms. statt dessen ☩, worunter sich vielleicht der Taktbuchstabe ·t· verbirgt.
2) Taktbuchstabe fehlt im Ms.
3) Letzte beide Noten im Ms. ♪♪.

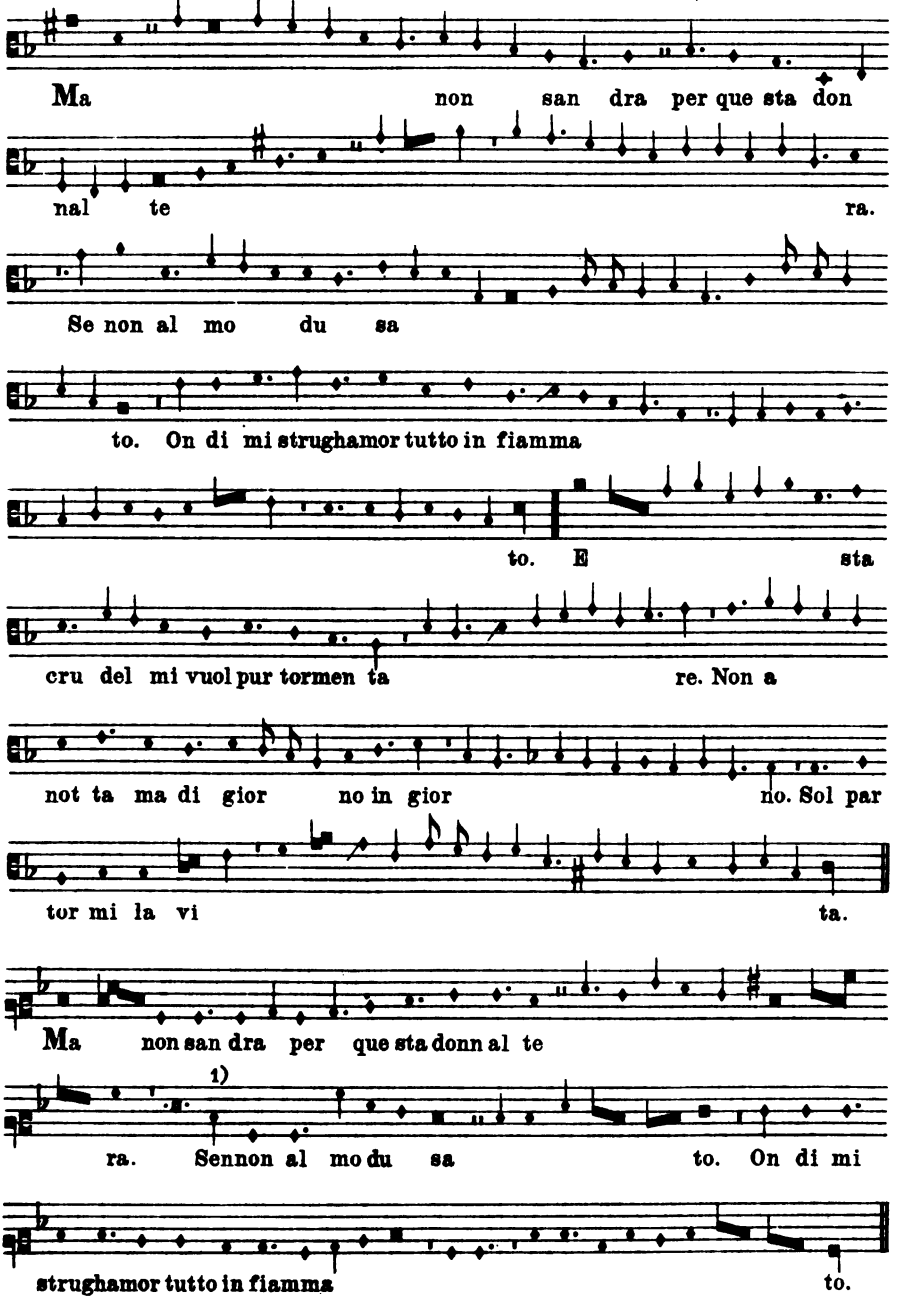


1) Paris, ital. 568 überliefert anstelle der letzten beiden Noten = .
2) Konjektur nach Paris ital. 568. Im Ms. letzte drei Töne *h c d*.

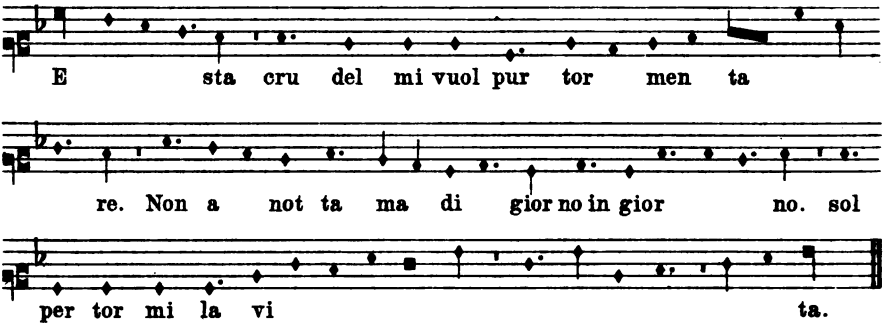
LI.

Magister Franciscus cecus Horghanista de Florentia.

Florenz, Med. Laur. Pal. 87.



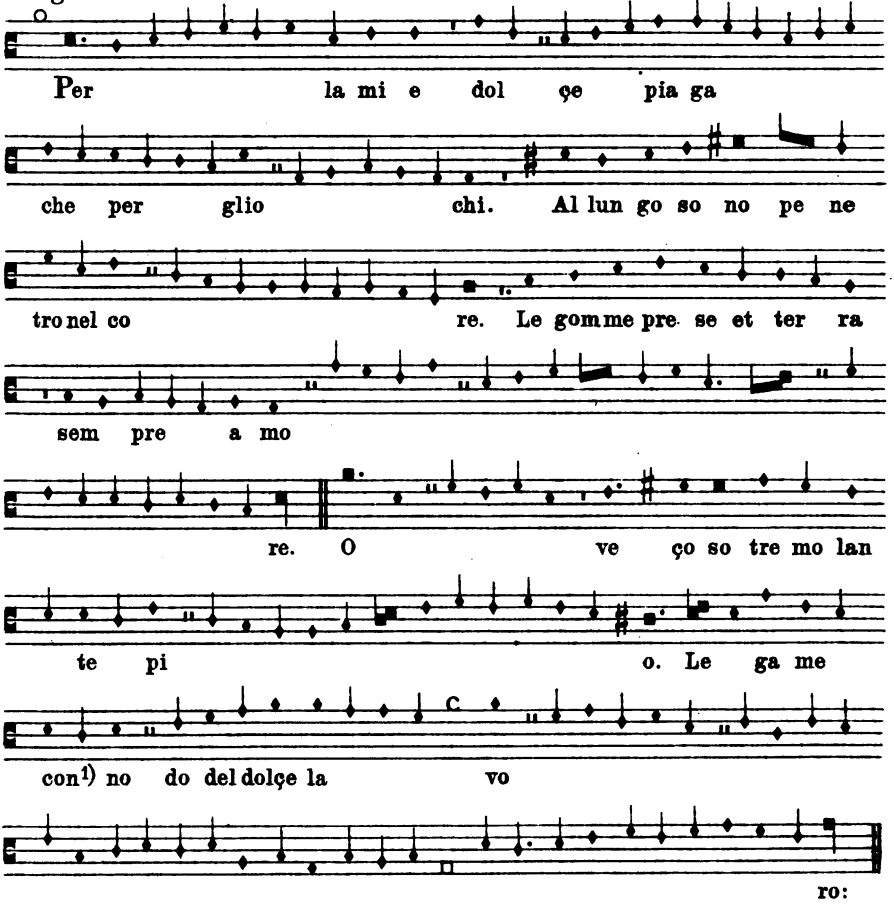
1) Im Ms. *a*. Konjektur nach Paris ital. 568.



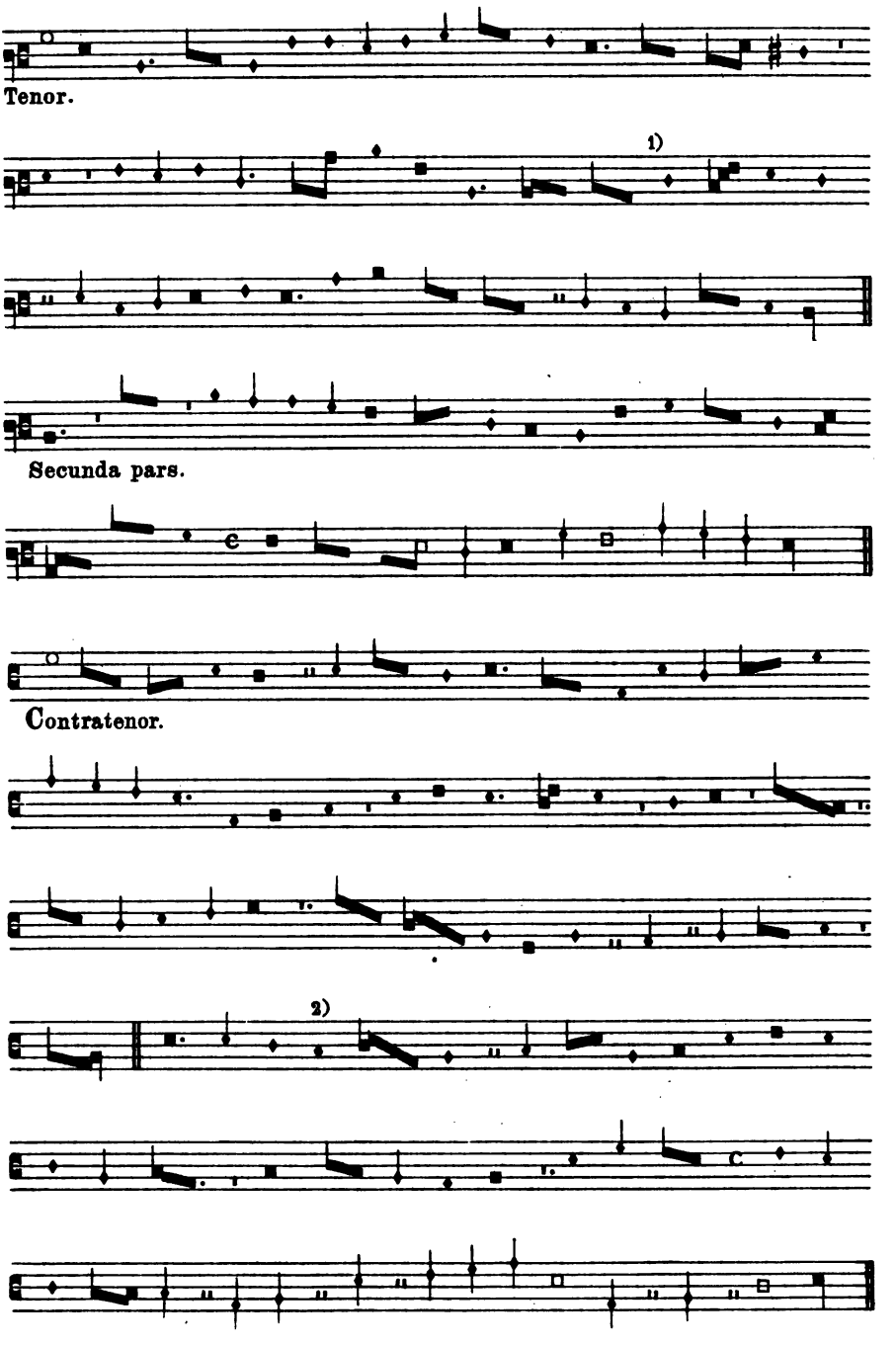
LII.

Magister Franciscus cecus Horghanista de Florentia.

Florenz, Med. Laur. Pal. 87.



1) Im Ms. Abkürzung für *et*.

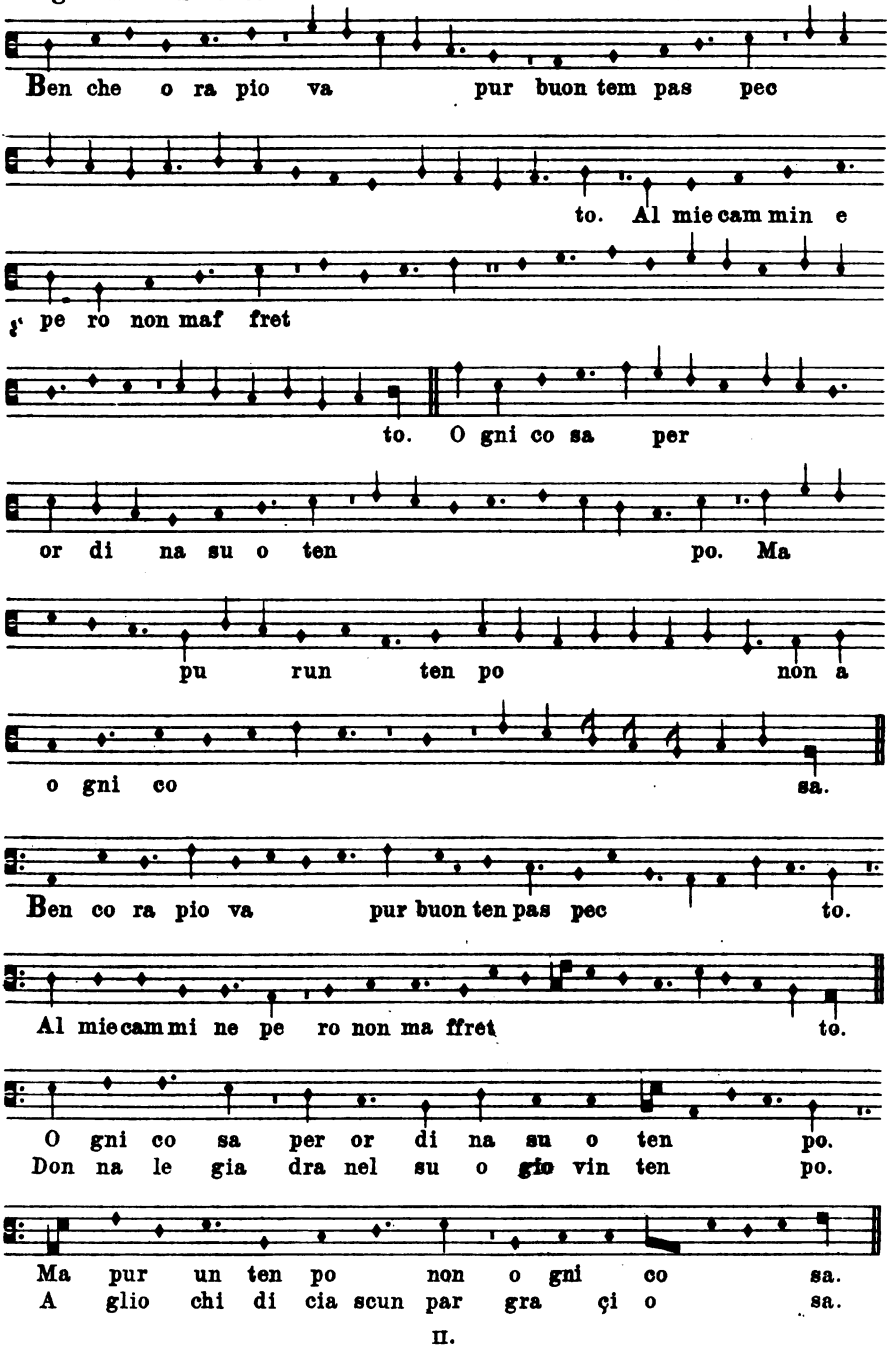


1) Im Ms. Ligatur *d c*. 2) Im Ms. minima.

LIII.

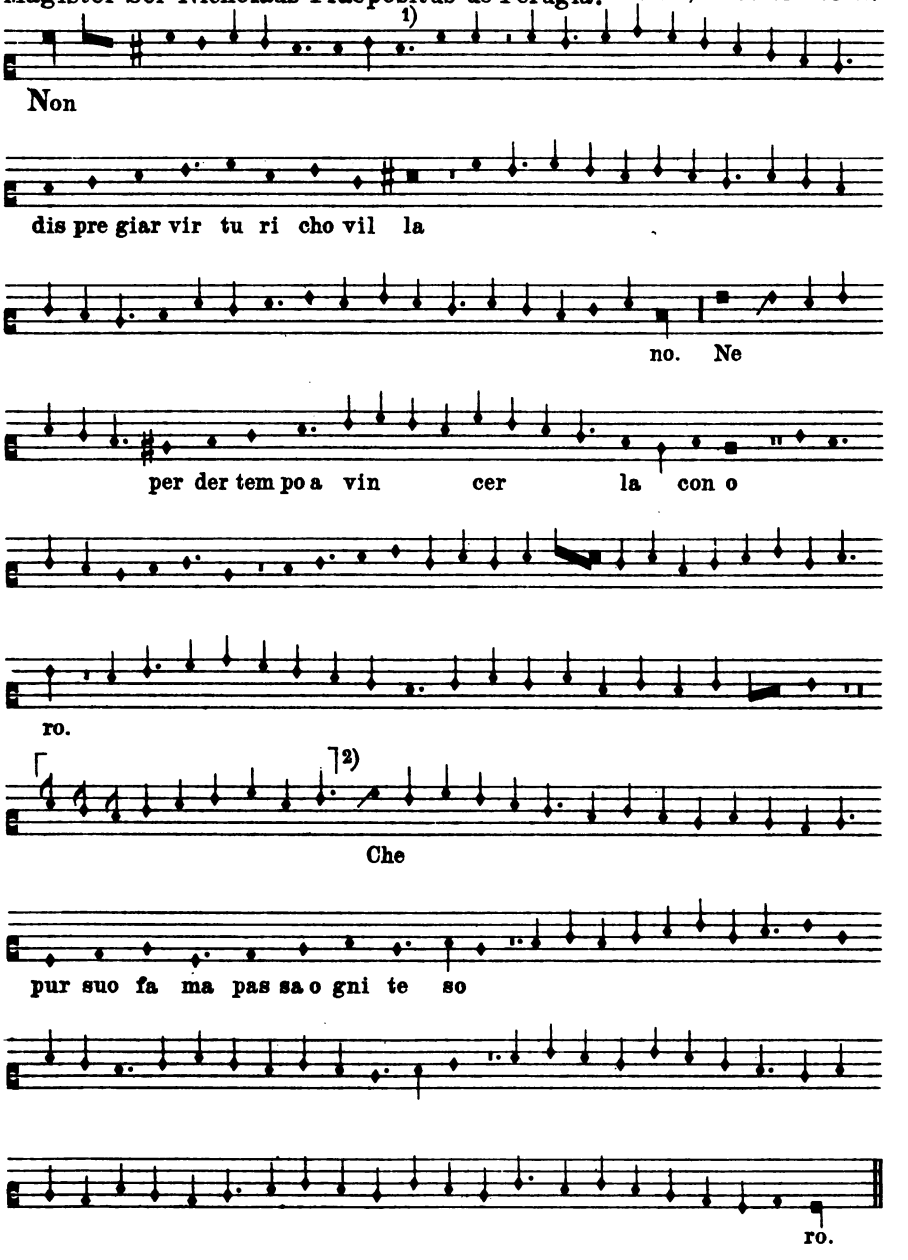
Magister Franciscus cecus
Horghanista de Florentia.

Florenz, Med. Laur. Pal. 87.



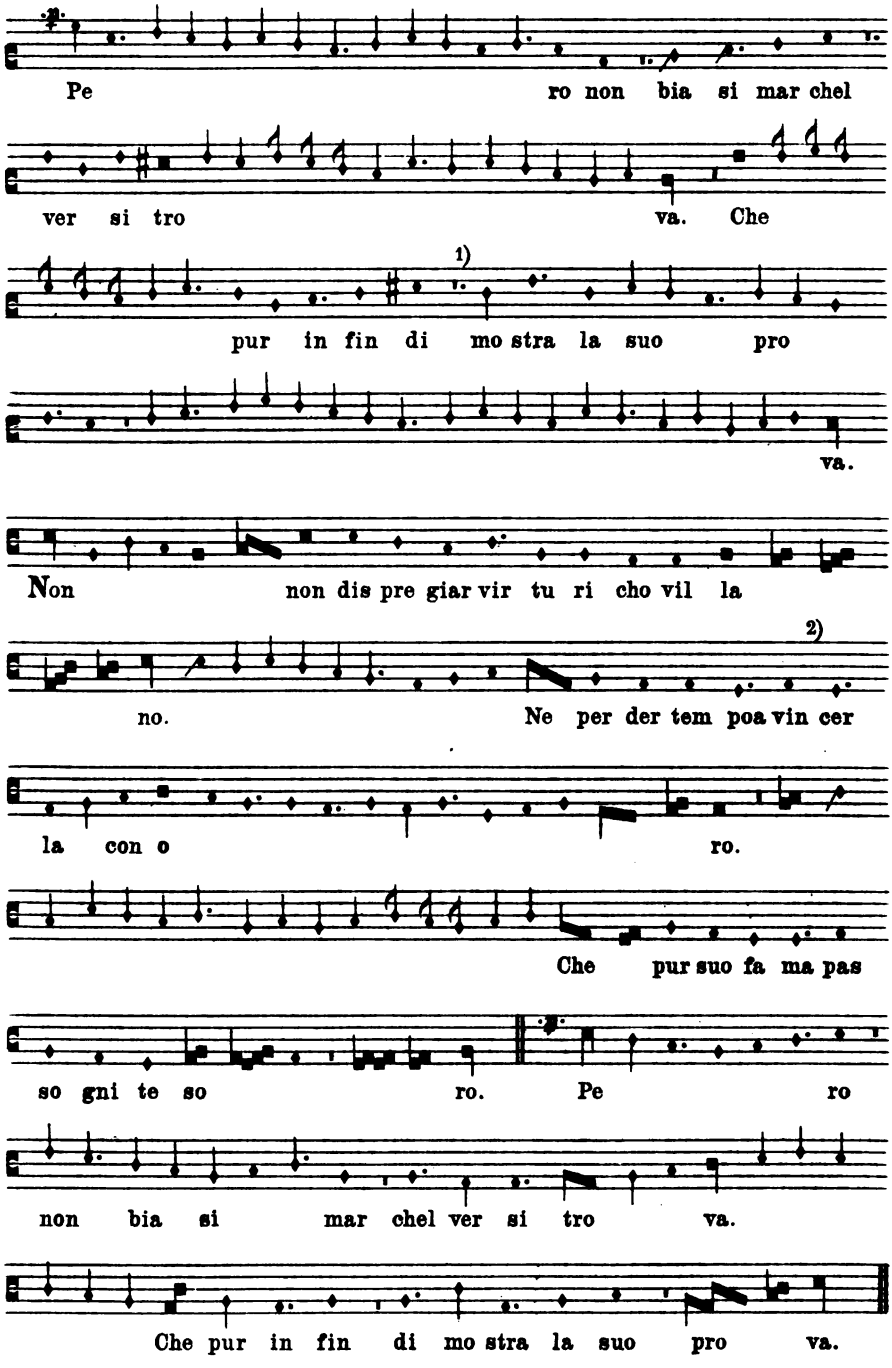
LIV.

Magister Ser Nicholaus Praepositus de Perugia. Florenz, Med. Laur. Pal. 87.



1) Die letzten drei Noten fehlen in meiner Kopie und sind aus Paris ital. 568 ergänzt.

2) Die in Klammern geschlossenen Noten fehlen in Paris ital. 568. Auch in Handschrift Florenz sind entweder sie oder die vorhergehende Taktpause auszumerzen.

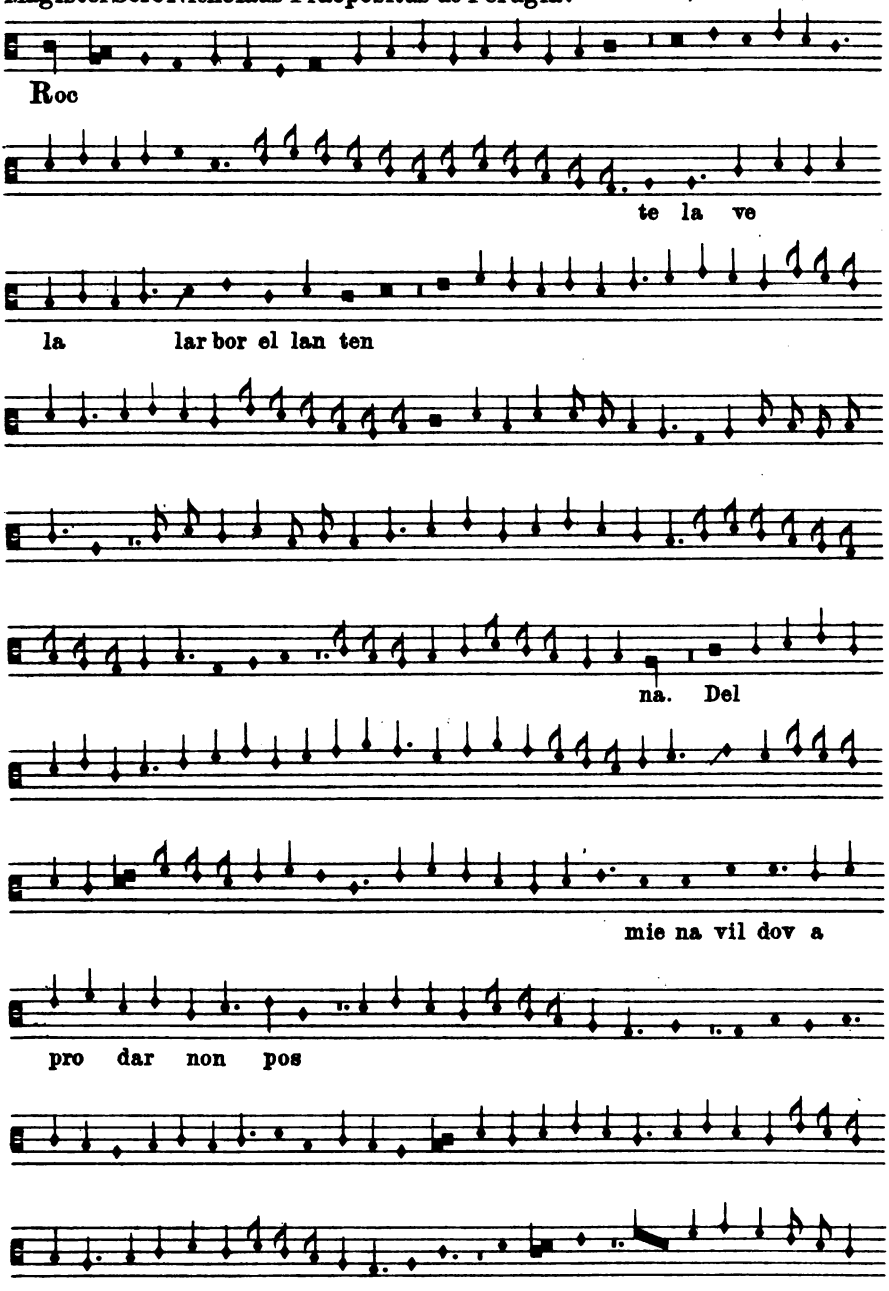


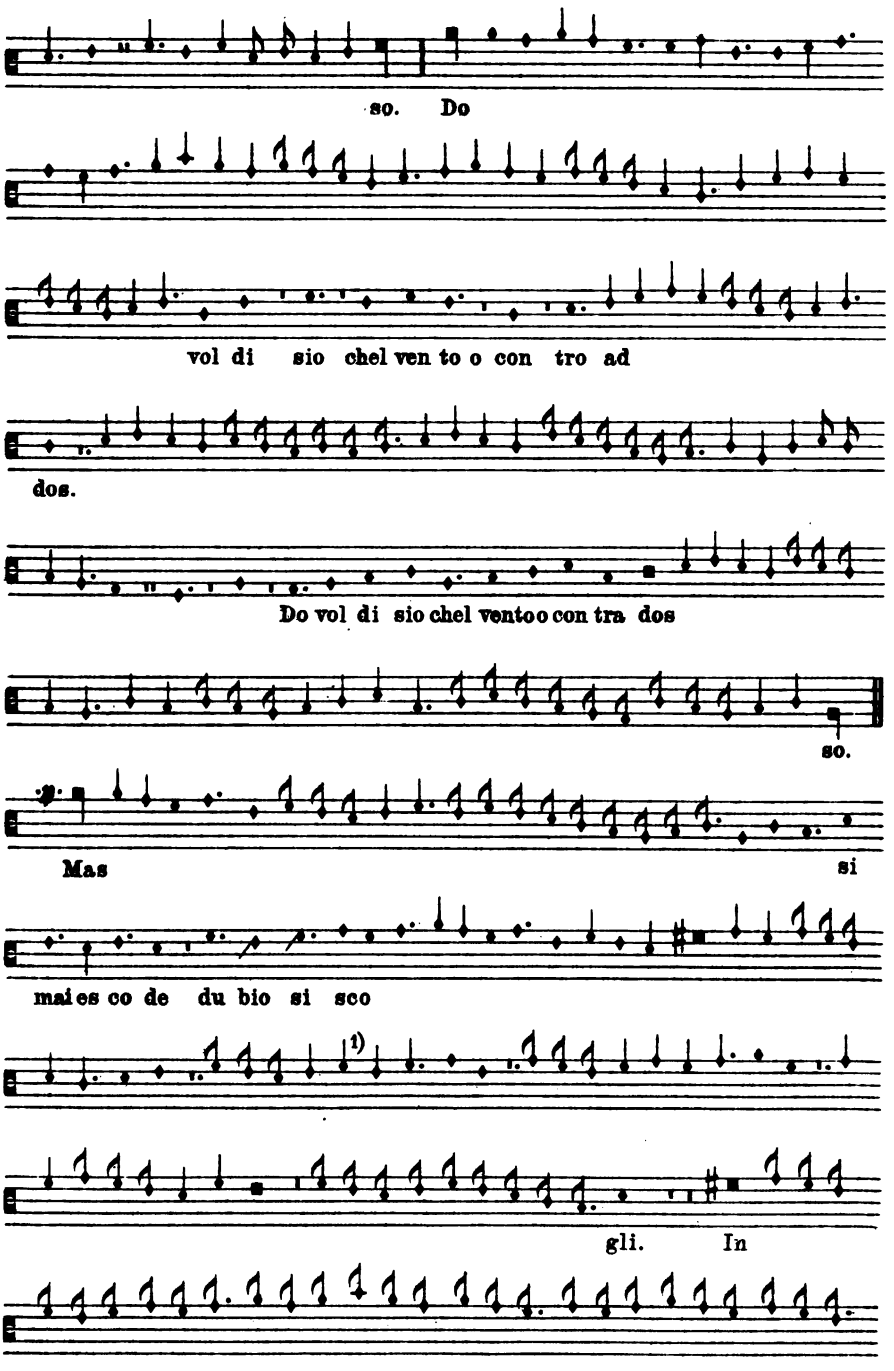
1) Punkt fehlt im Ms.

2) Im Ms. Punkt neben *g*.

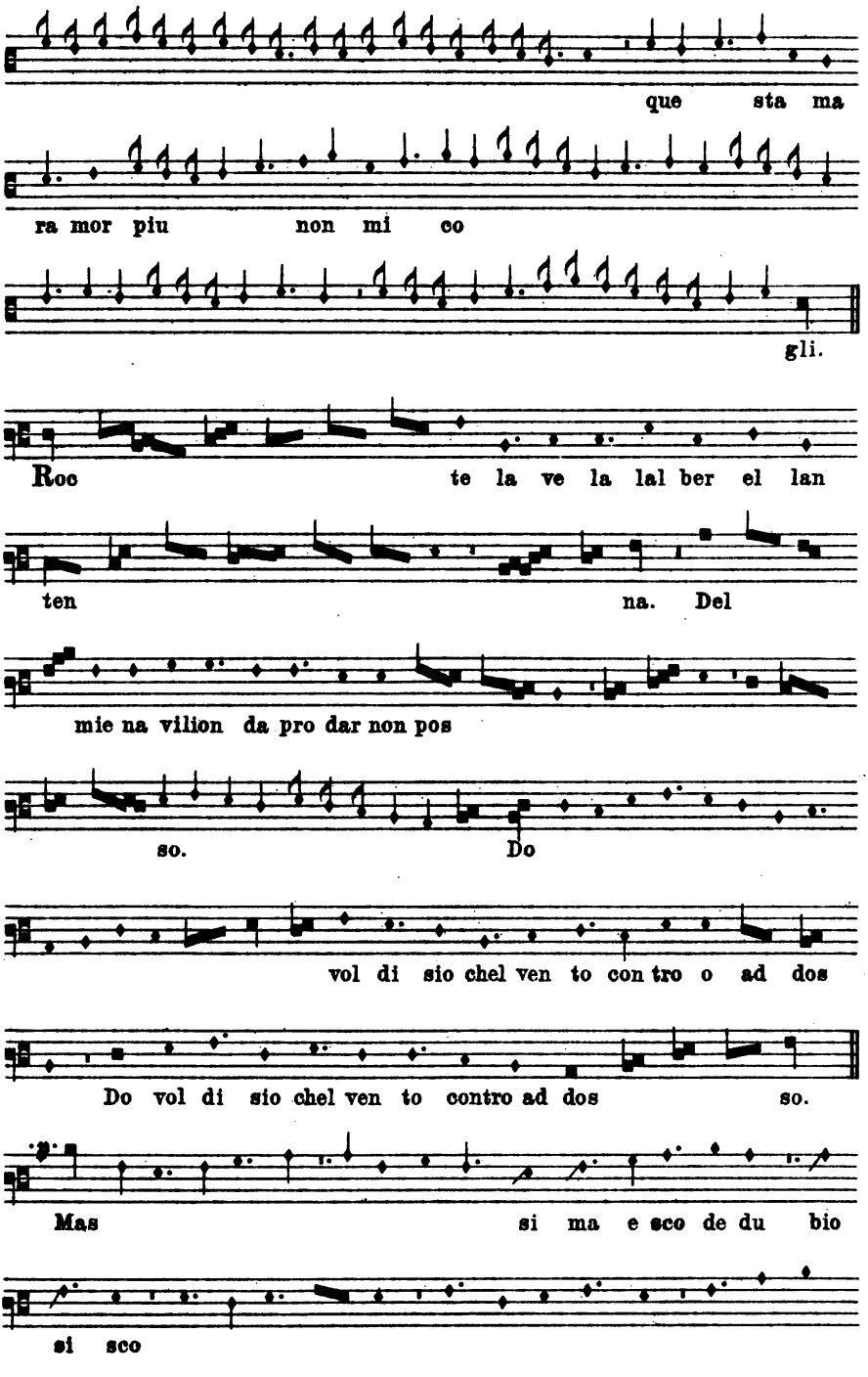
LV.

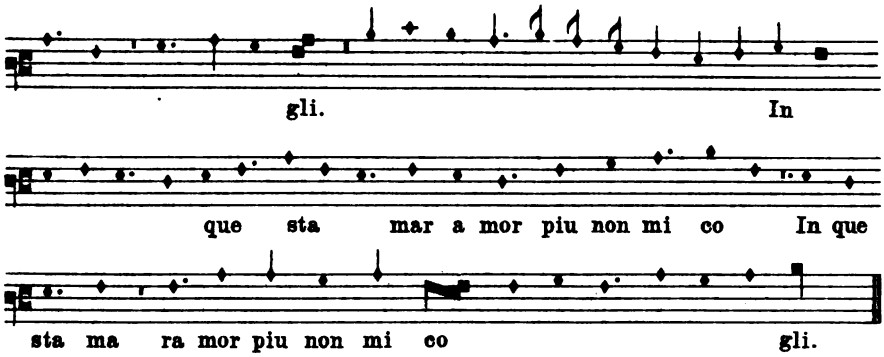
MagisterSere Nicholaus Praepositus de Perugia. Florenz, Med. Laur., Pal. 87.





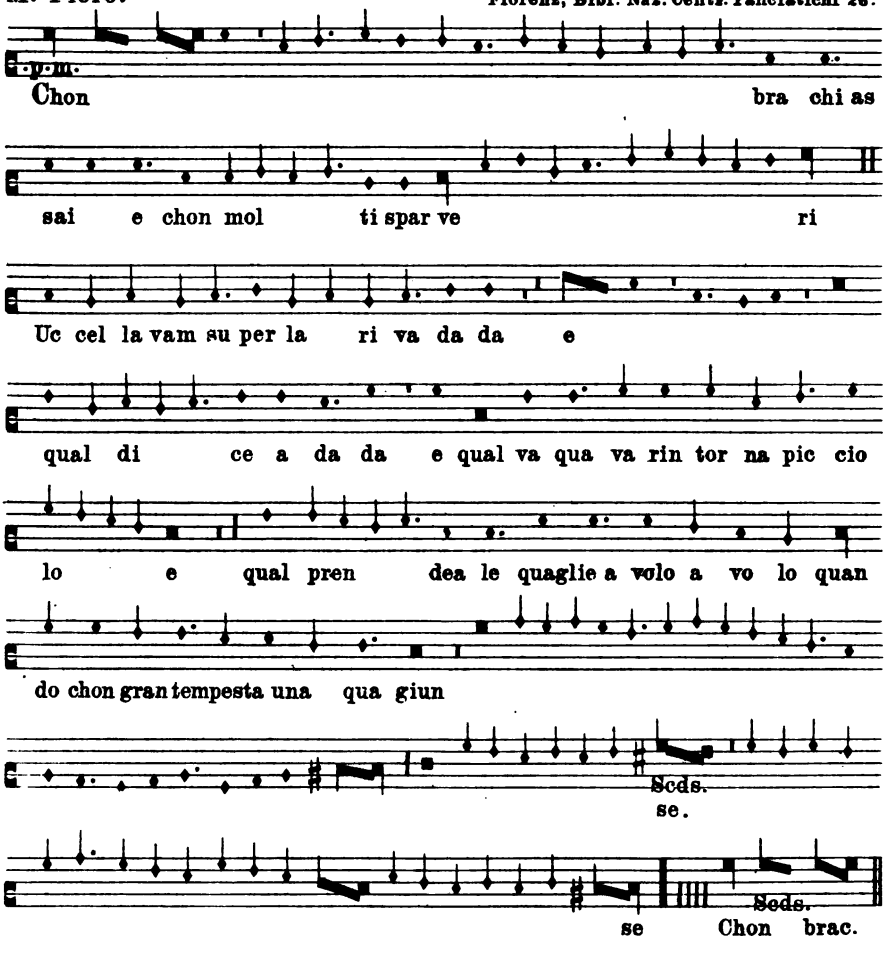
1) Letzte beide Noten im Ms.

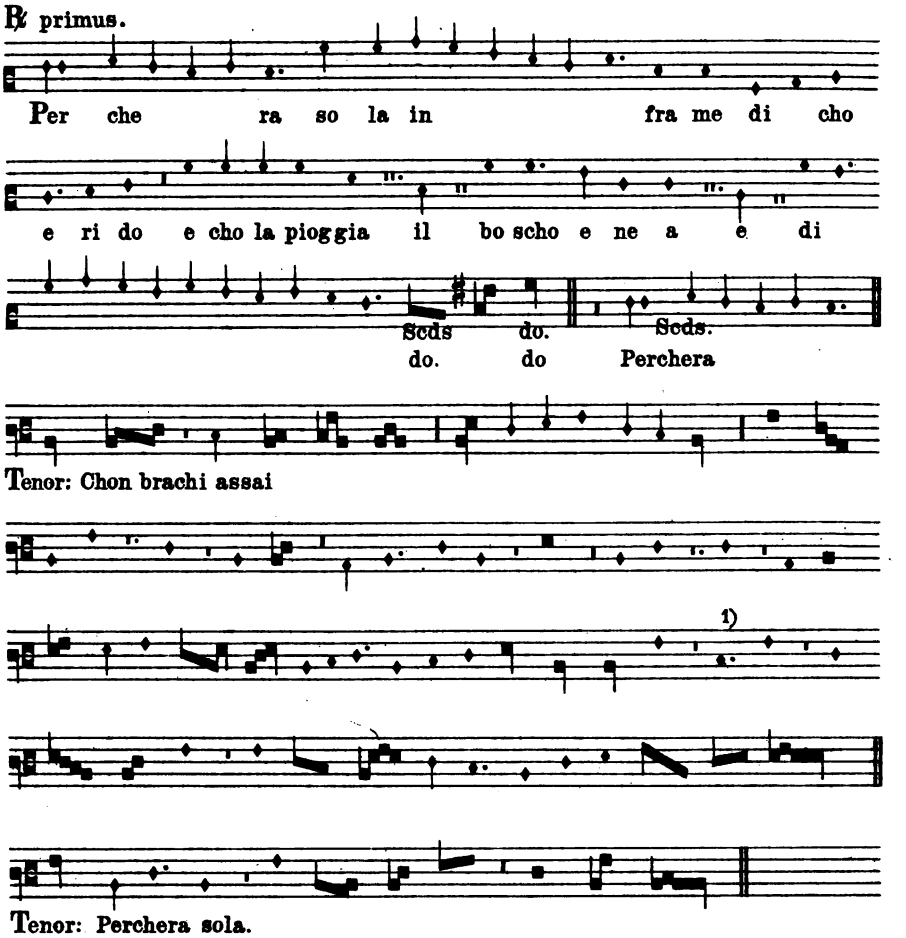

que sta ma
ra mor piu non mi co
gli.
Roc te la ve la lal ber el lan
ten na. Del
mie na vilion da pro dar non pos
so. Do
vol di sio chel ven to con tro o ad dos
Do vol di sio chel ven to contro ad dos so.
Mas si ma e sco de du bio
si sco



LVI.

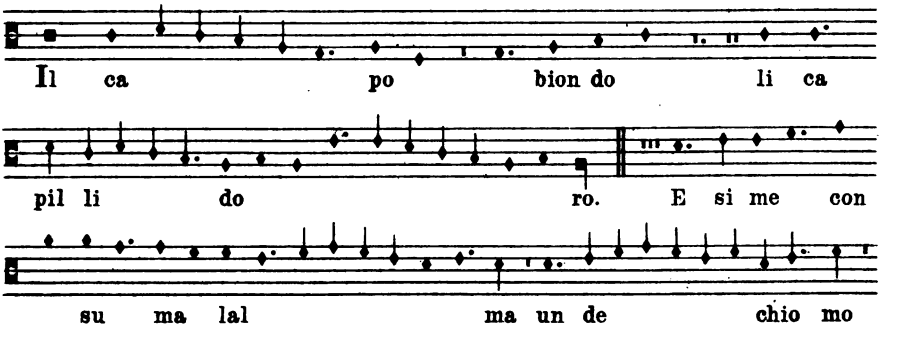
M. Piero. Florenz, Bibl. Naz. Centr. Panciatichi 26.



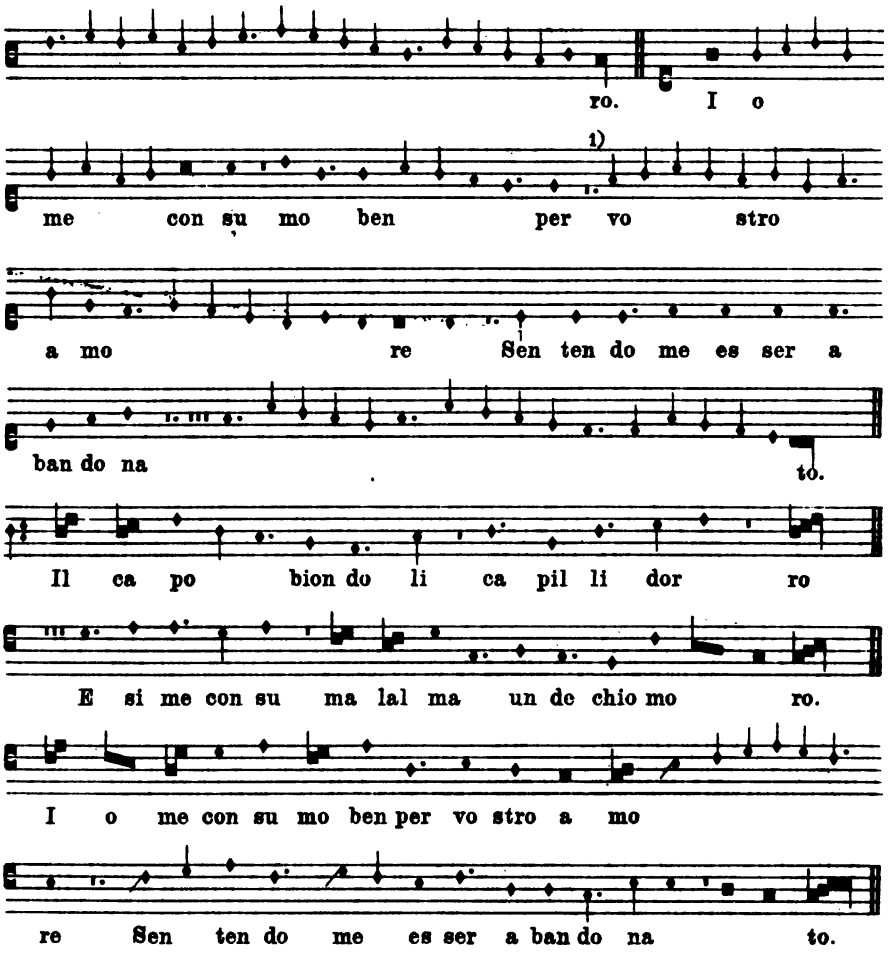


LVII.

Henrici. Paris, Bibl. Nat. f. fr. nouv. acq. 6771.

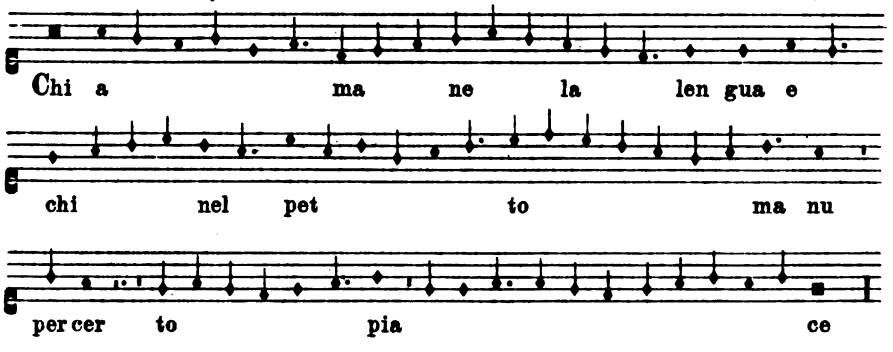


1) Im Ms. *f*.

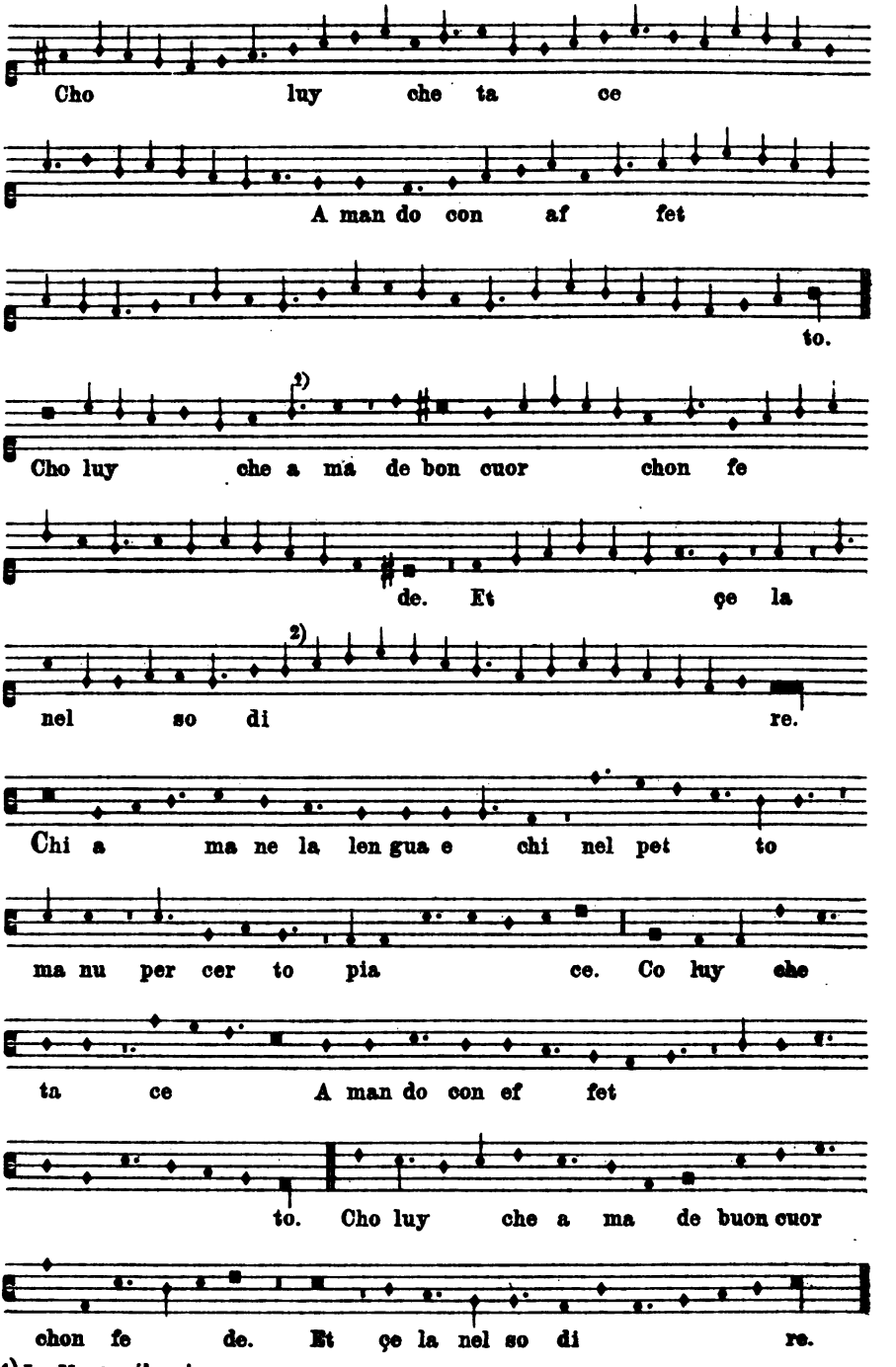


LVIII.

Jacobeli bianchy. Paris, Bibl. Nat. f. fr. nouv. acq. 6771.



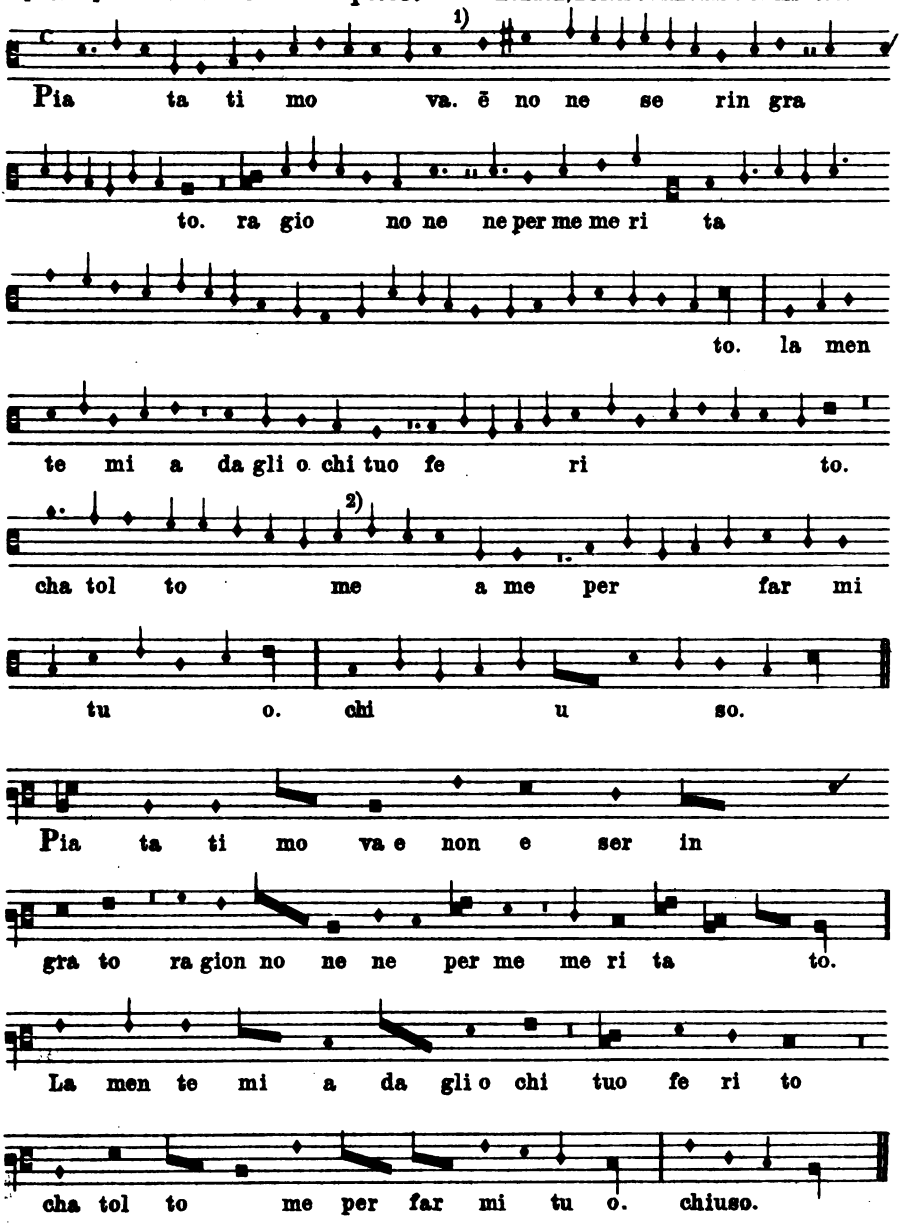
1) Punkt fehlt im Ms.



1) Im Ms. *semibrevis*.
2) Im Ms. folgt der minima ein Punkt.

LIX.

B[allata]. bonauitus chorsini pitor. London, British Museum add. Ms. 29987.

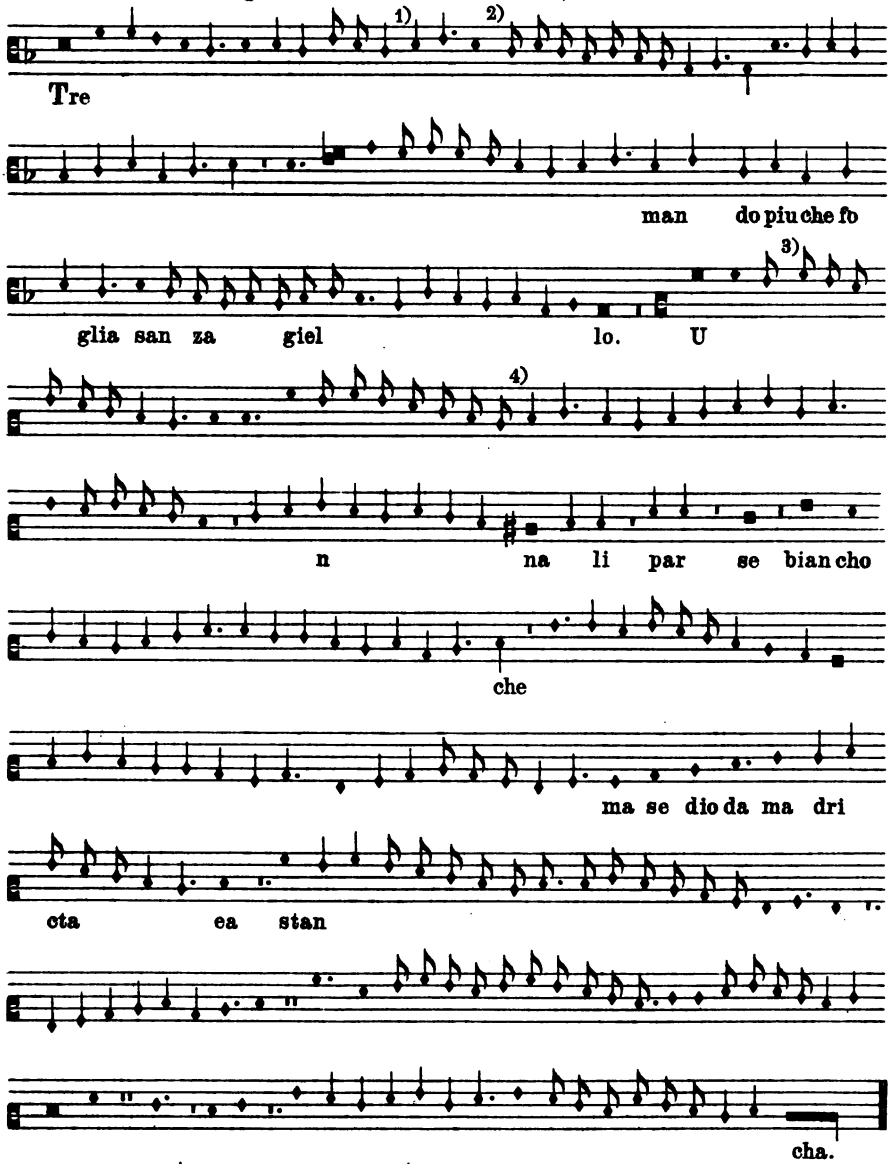


1) Im Ms. folgt eine Pause Γ.
2) Die beiden letzten Noten sind im Ms. *semibreves*.

LX.

M. Rosso de chollegrana.

London, British Museum add. Ms. 29987.

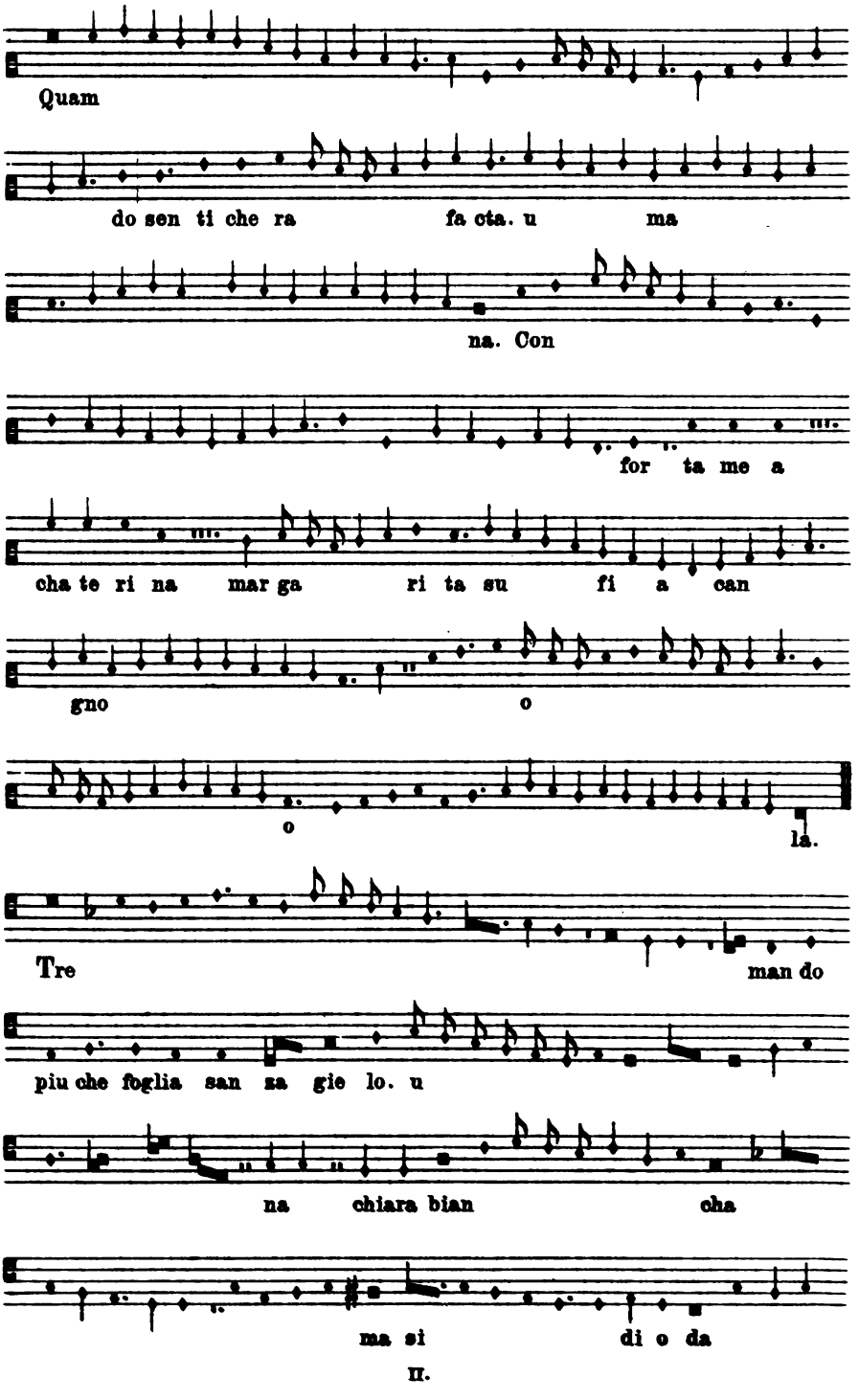


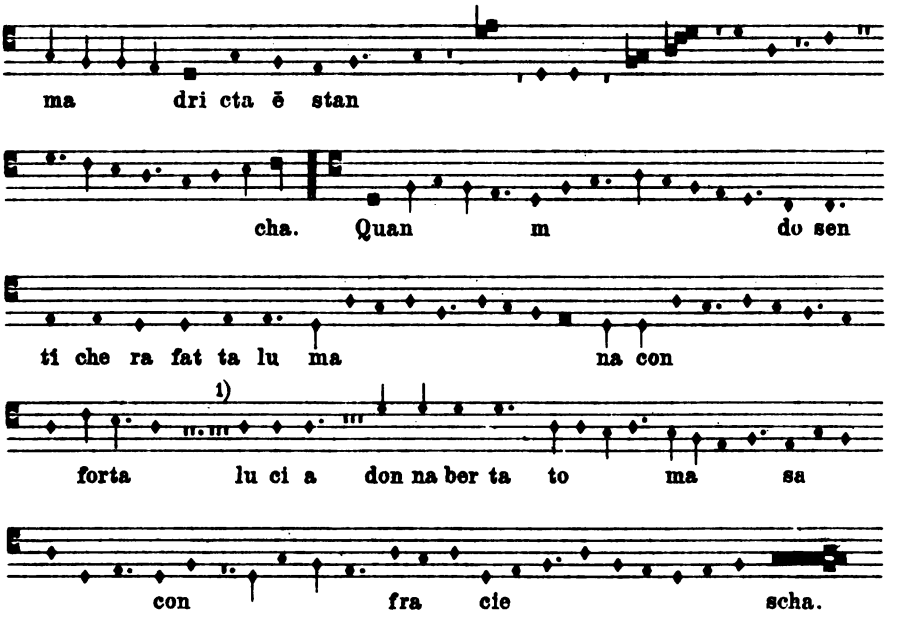
1) Vielleicht *c* als 𝅘𝅥𝅯 notieren, oder es muß 𝅘𝅥𝅯 als $\frac{1}{16}$ *brevis* und $\frac{1}{12}$ *brevis* angenommen werden.

2) Im Ms. 𝅗𝅥·. Es handelt sich aber offenbar um Darstellung der Triole 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯, bei der die ersten beiden Noten zusammen geschlossen sind 𝅗𝅥 𝅘𝅥𝅯.

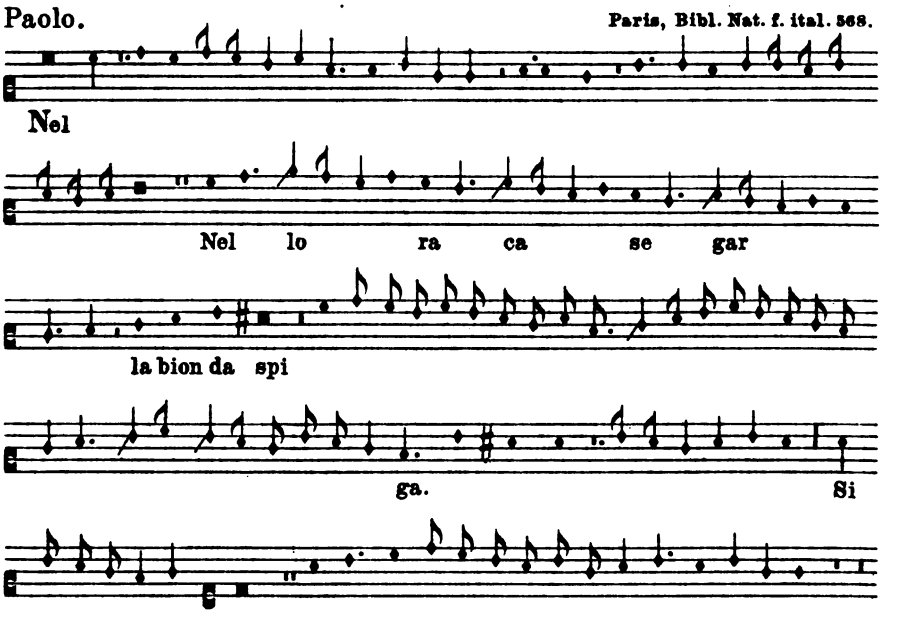
3) Im Ms. 𝅗𝅥·. Die folgenden 6 Noten sind wahrscheinlich auch als Triolen anzunehmen, deshalb habe ich die dritte und sechste Note in der Figur 𝅘𝅥𝅯 notiert gegenüber 𝅗𝅥 des Ms.

4) Im Ms. die drei vorhergehenden Noten als 𝅗𝅥 aufgezeichnet.

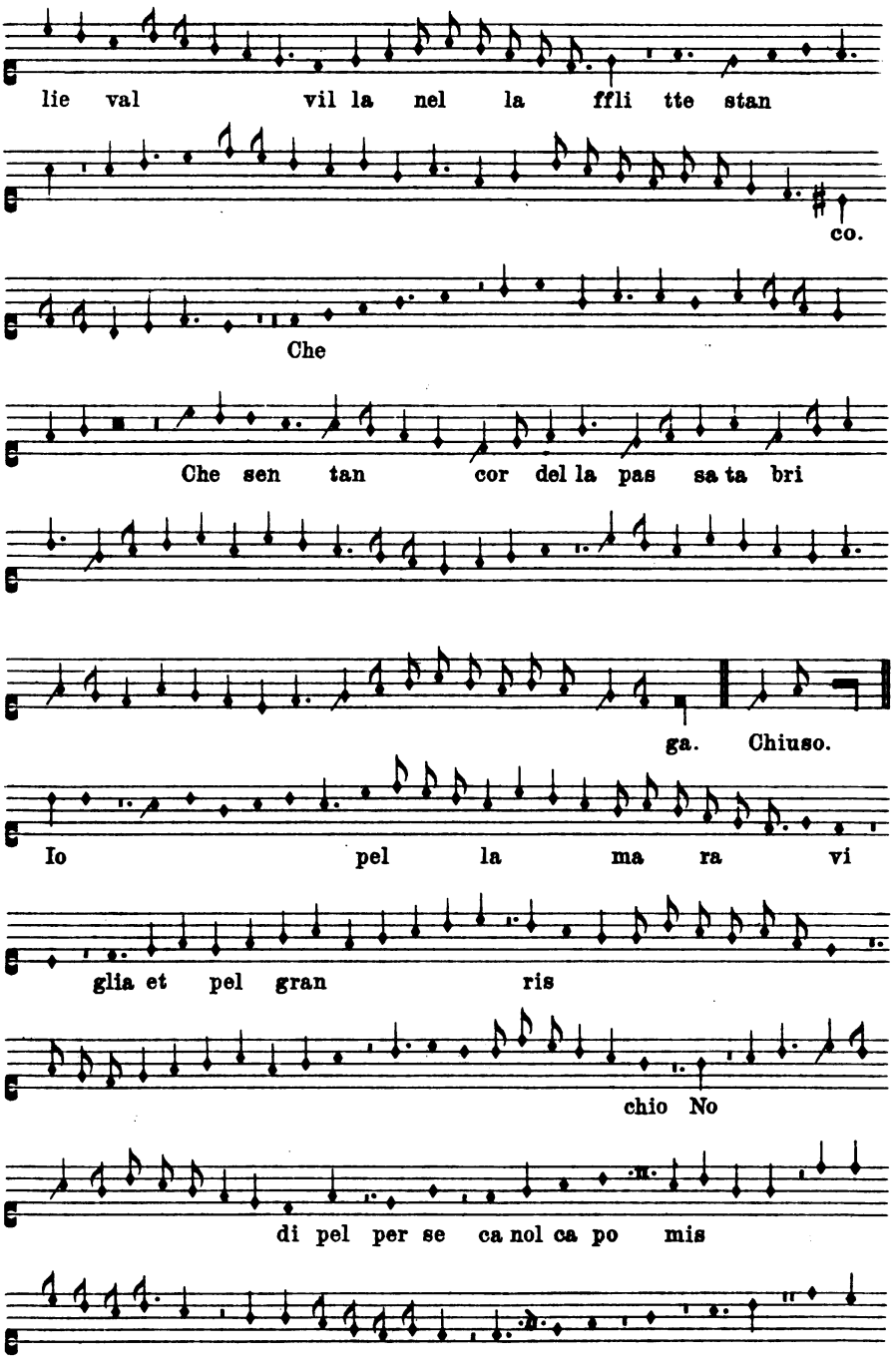

Quam
do sen ti che ra fa cta. u ma
na. Con
for ta me a
cha te ri na mar ga ri ta su fi a can
gno o
o la.
Tre man do
piu che foglia san za gie lo. u
na chiara bian cha
ma si di o da

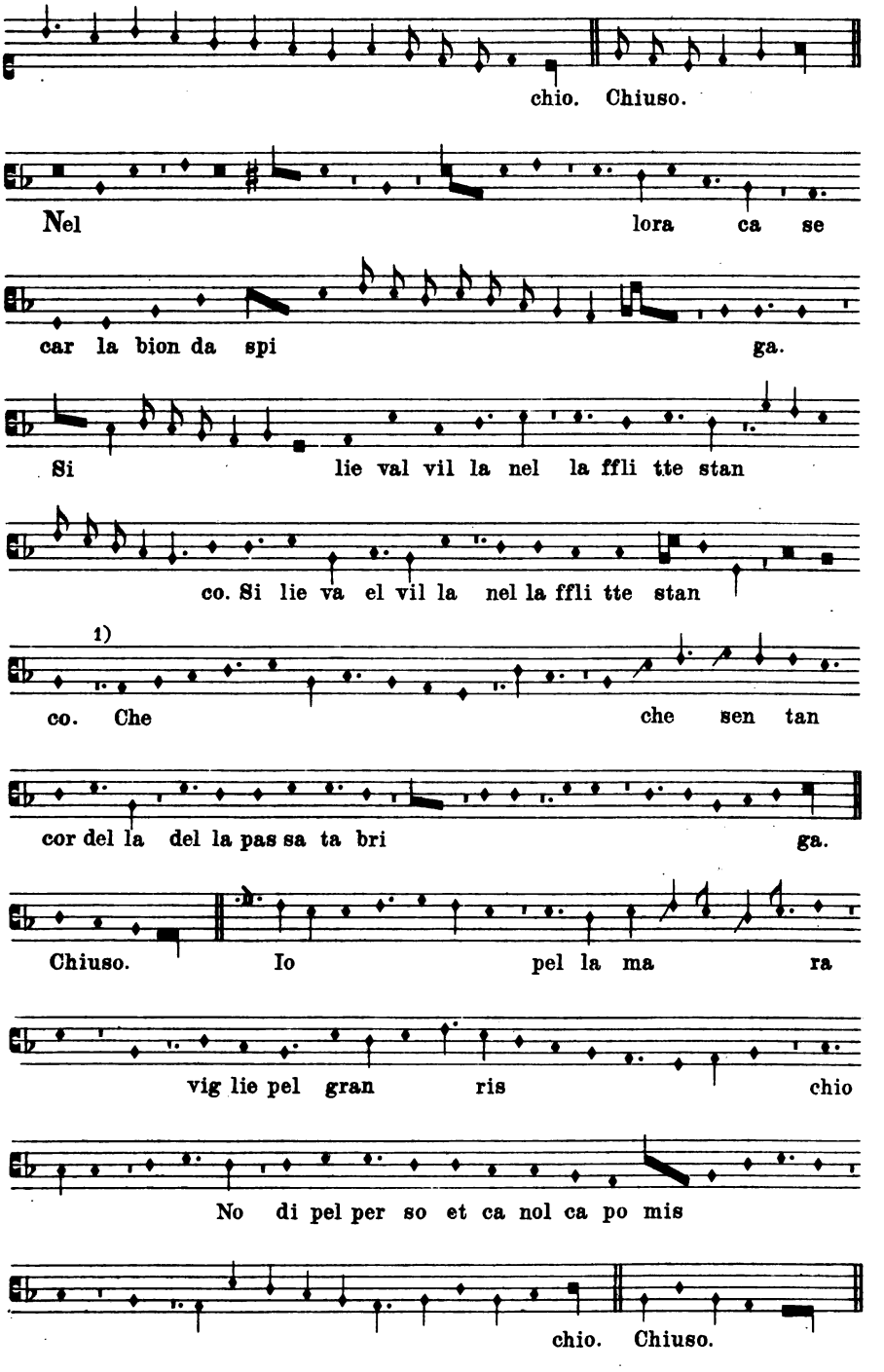


LXI.



1) Die drei Pausen am Anfange des Taktes fehlen.

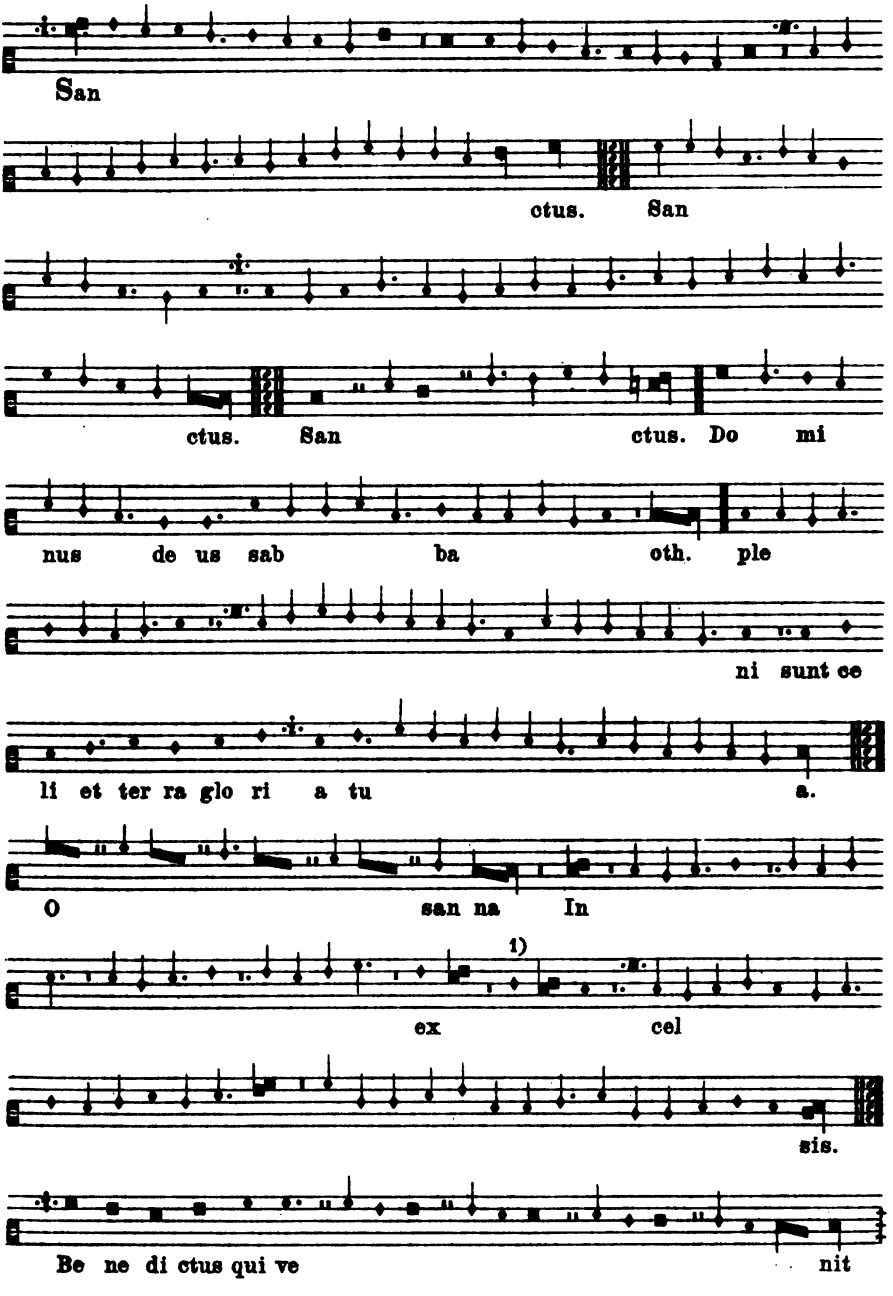

lie val vil la nel la ffli tte stan
co.
Che
Che sen tan cor del la pas sa ta bri
ga. Chiuso.
Io pel la ma ra vi
glia et pel gran ris
chio No
di pel per se ca nol ca po mis



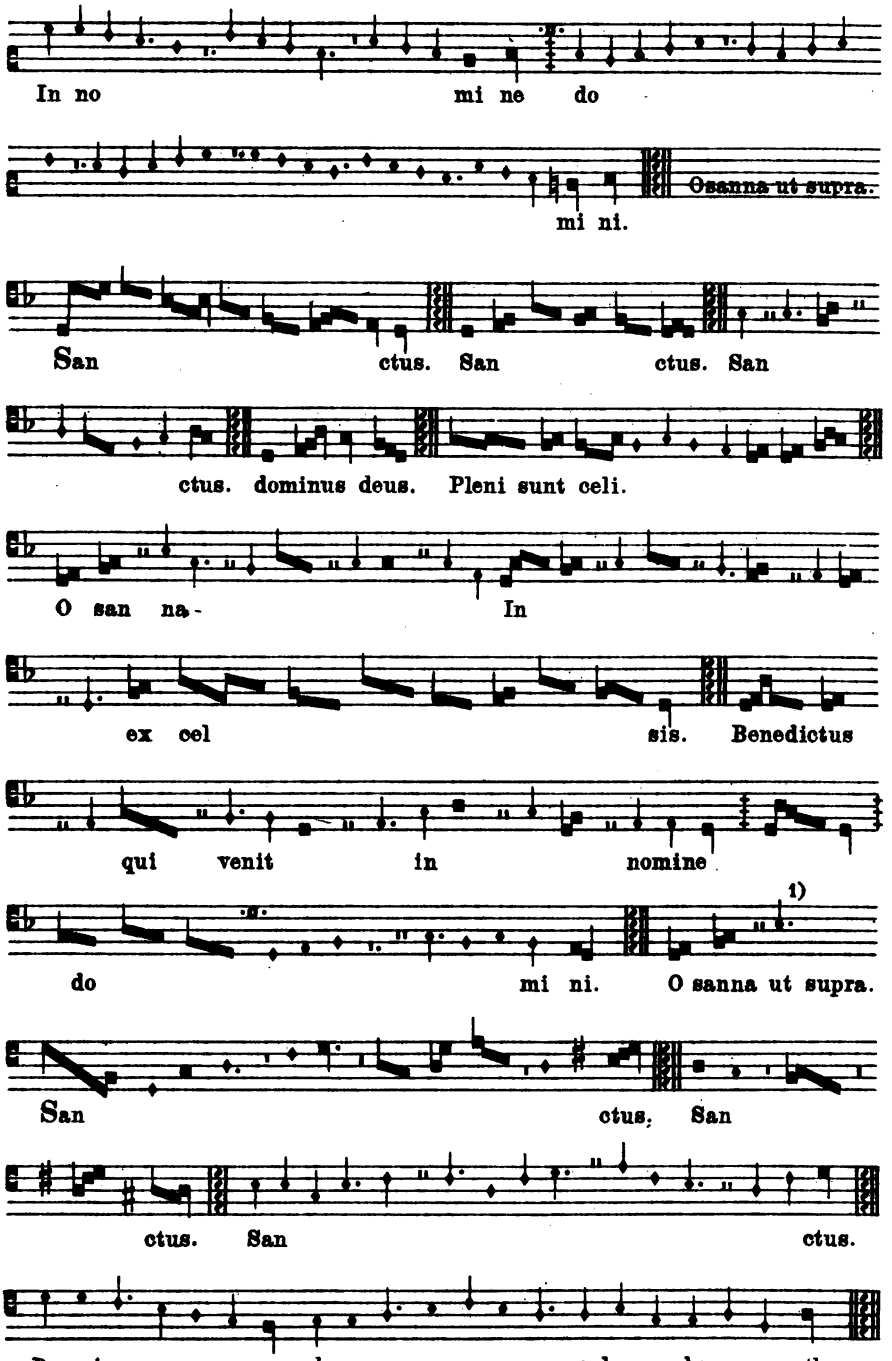
1) Punkt fehlt im Ms.

LXII.

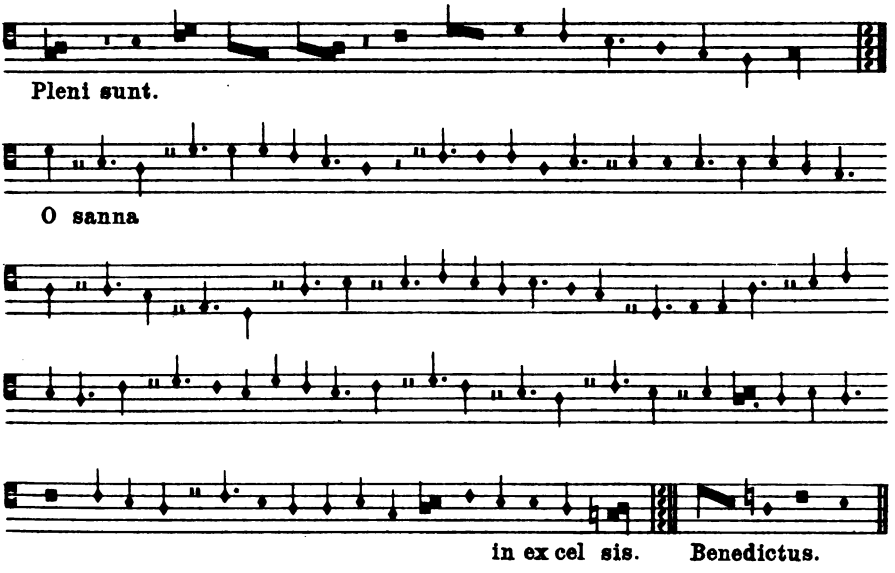
Gratiosus de Padua. Padua, Bibl. Univ. Ms. frgm. esa.



1) Im Ms. ♦ .

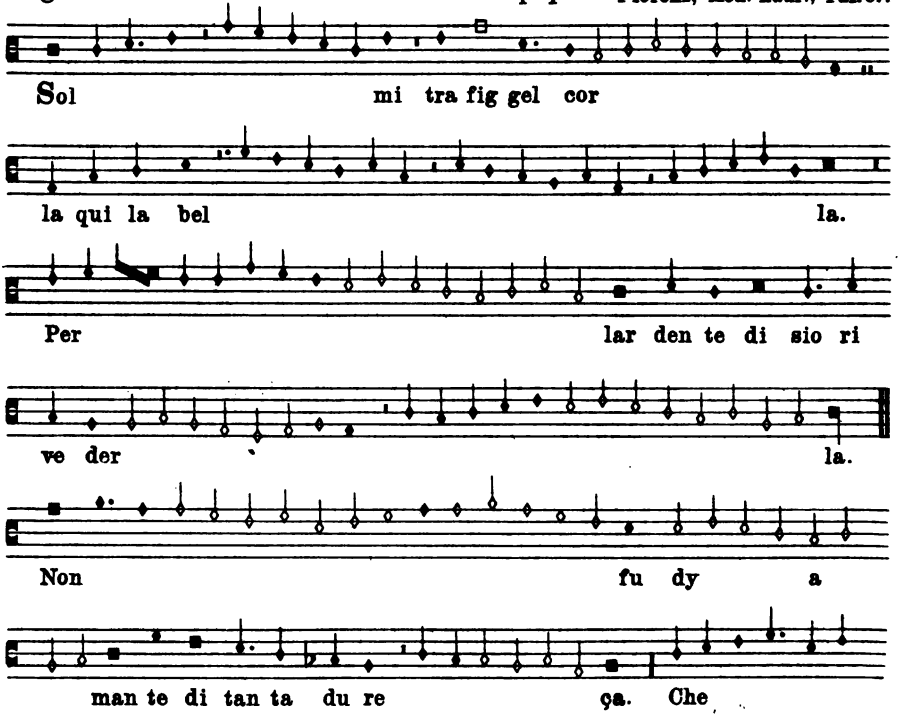


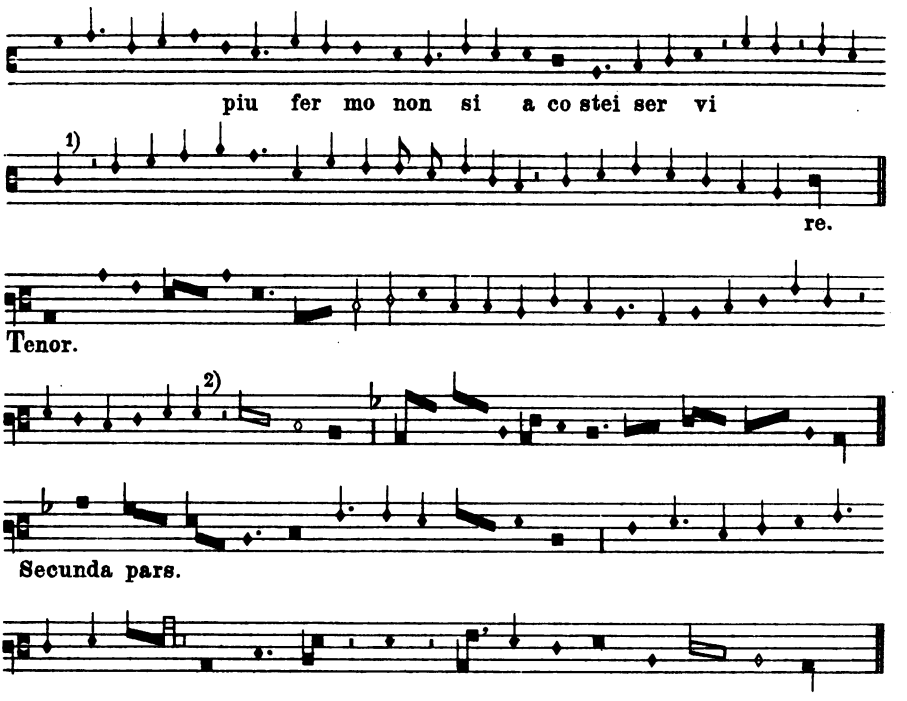
1) Im Ms. fehlen die Pausen und steht *a* statt *b*.



LXIII.

Magister Zacherias Chantor Domini nostri pape. Florenz, Med. Laur., Pal. 87.

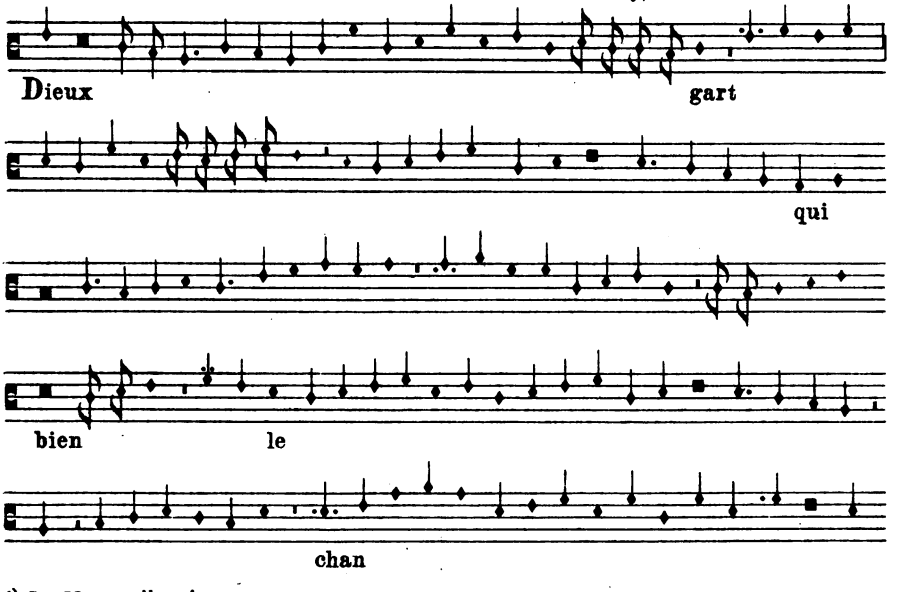




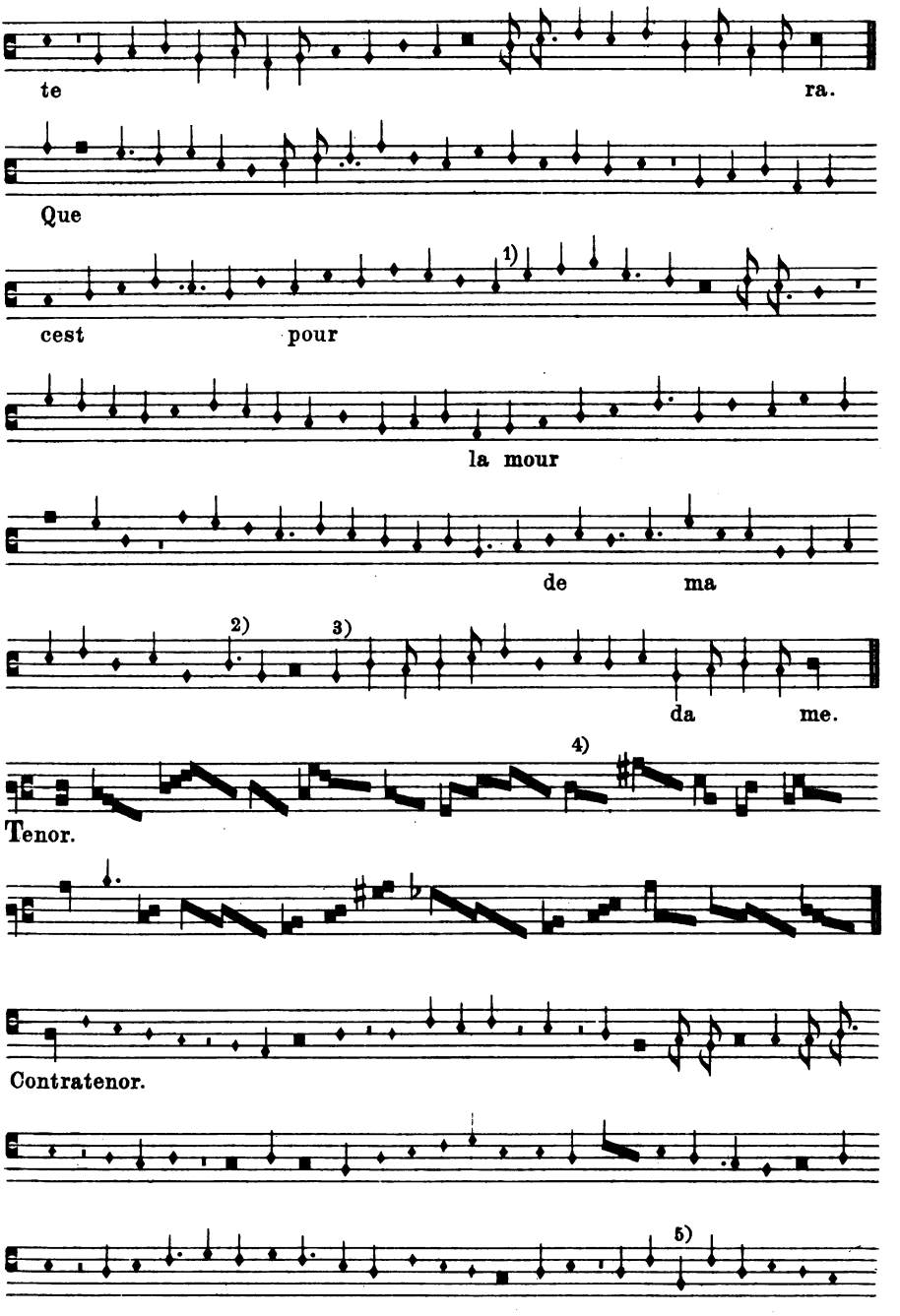
LXIV.

Guido

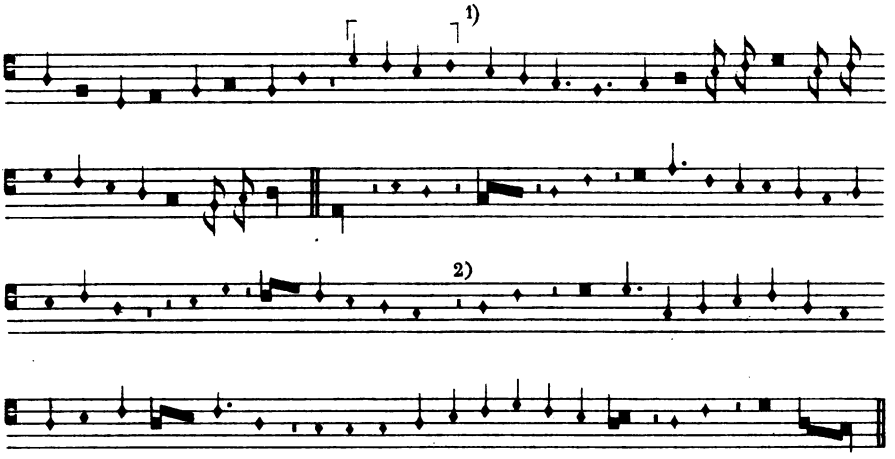
Chantilly, Musée Condé Ms. 1047.



1) Im Ms. *semibrevis.*
2) Im Ms. *f.*

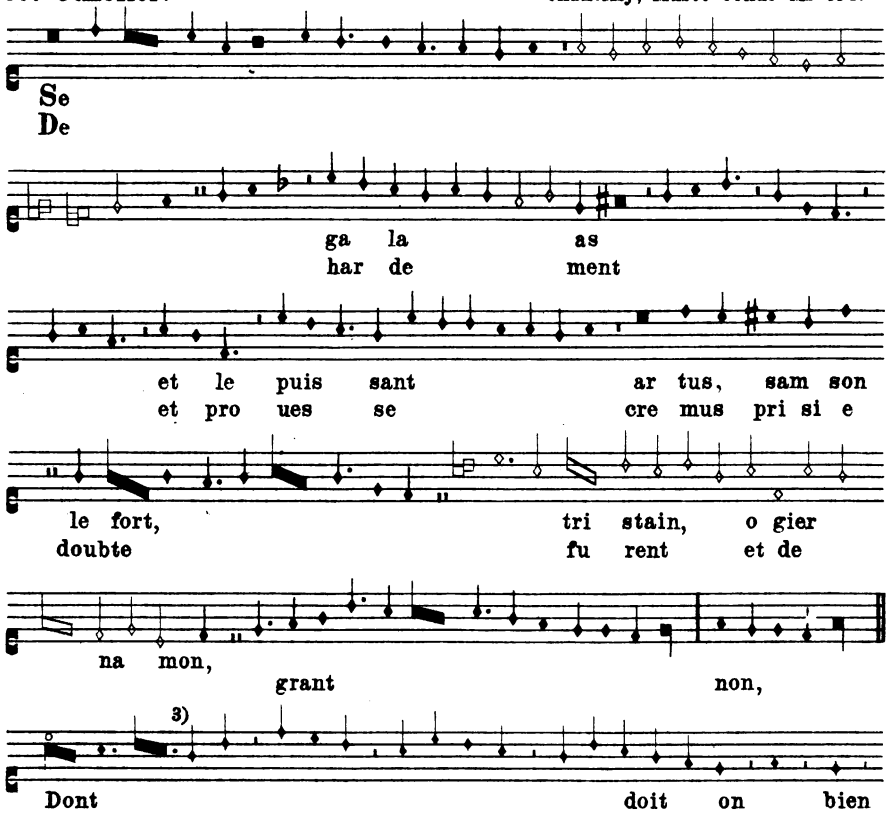


1) Die vorhergehenden 7 Noten sind im Ms. ausradiert und schimmern nur noch schwach durch.
2) Punkt fehlt im Ms. 3) Im Ms. 𝅗𝅥
4) Erste Note der Ligatur im Ms. *g*. 5) Im Ms. *g*.

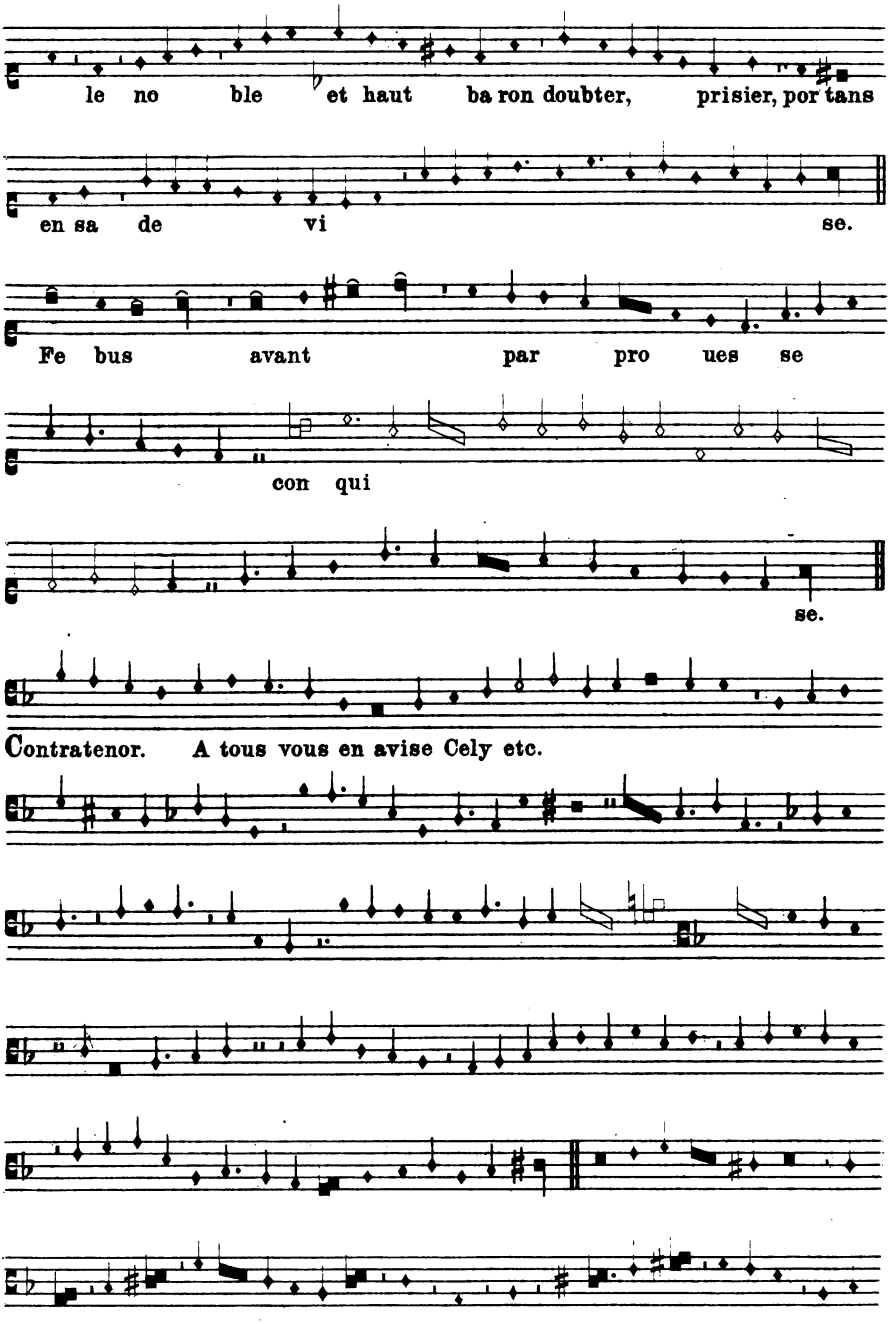


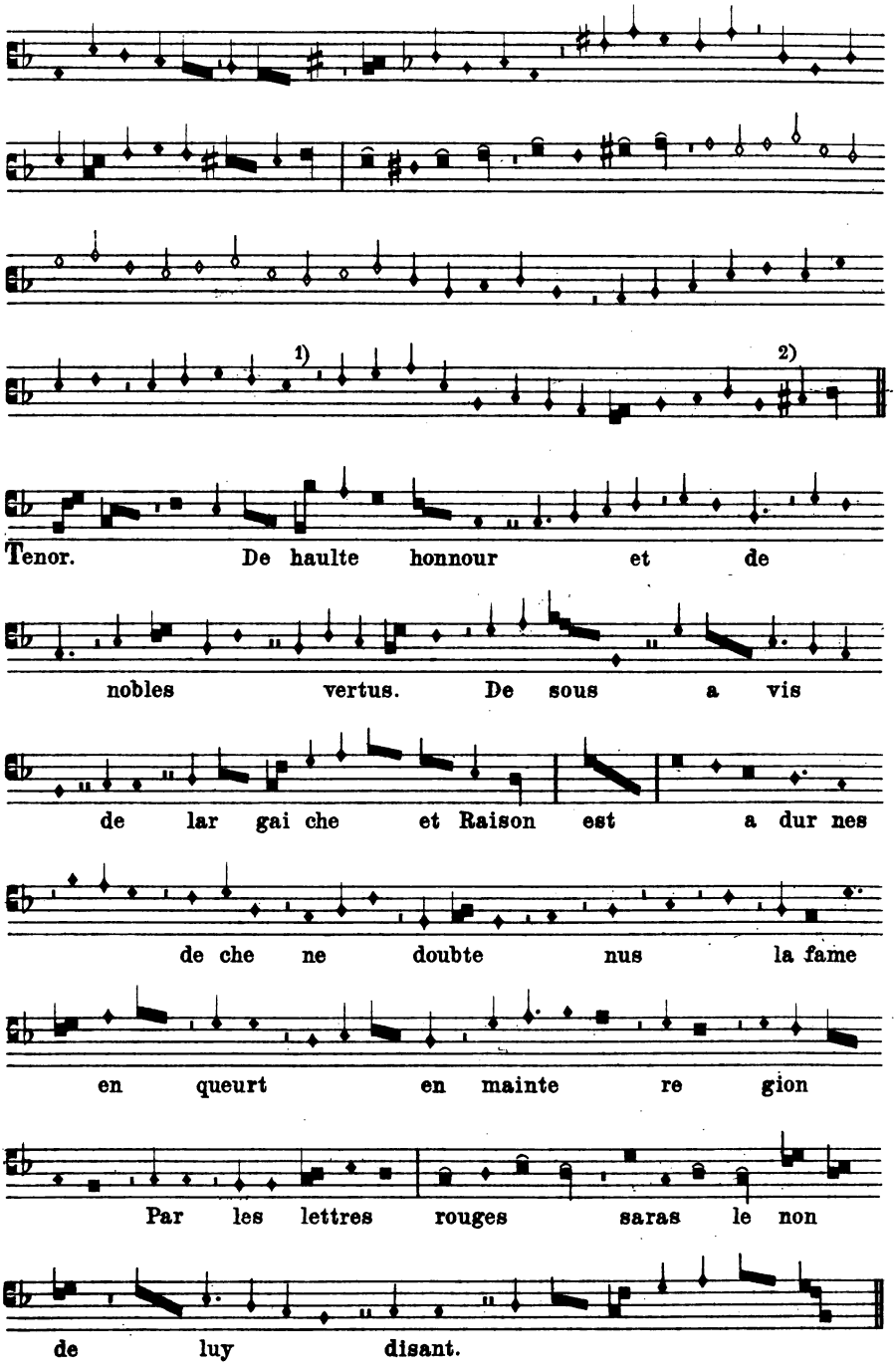
LXV.

Jo. Cunelier. Chantilly, Musée Condé Ms. 1047.



1) Die in Klammer geschlossenen Noten sind konjiciert.
2) Pause fehlt im Ms. 3) Punkt fehlt im Ms.

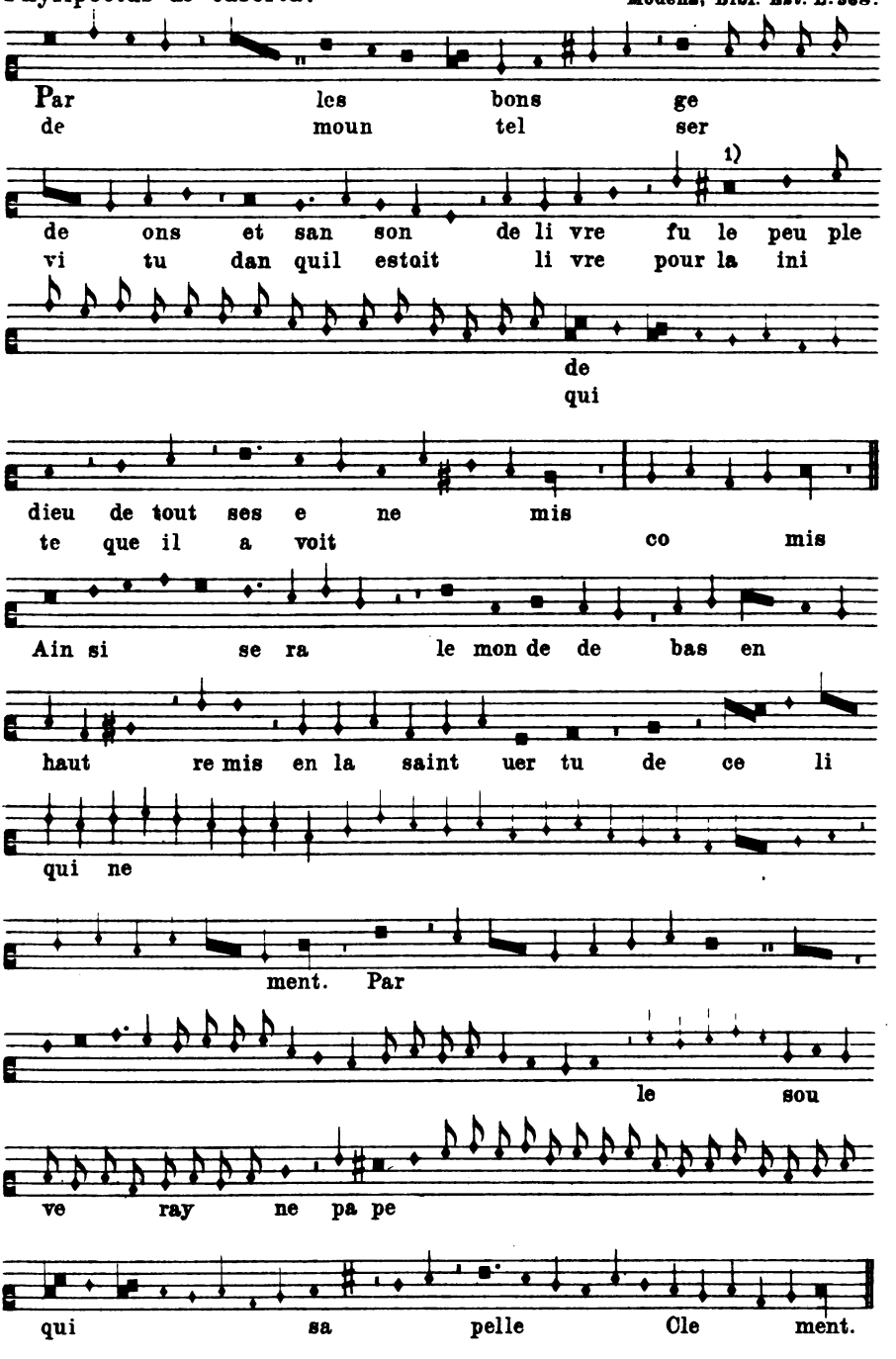

le no ble et haut ba ron doubter, prisier, por tans
en sa de vi se.
Fe bus avant par pro ues se
con qui
se.
Contratenor. A tous vous en avise Cely etc.



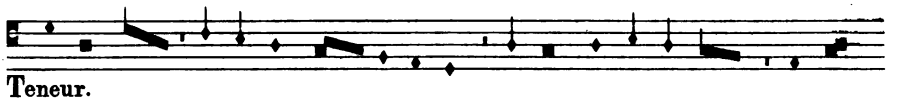
1) Ich las *c* im Ms. 2) Im Ms. steht das Kreuz vor der letzten Note.

LXVI.

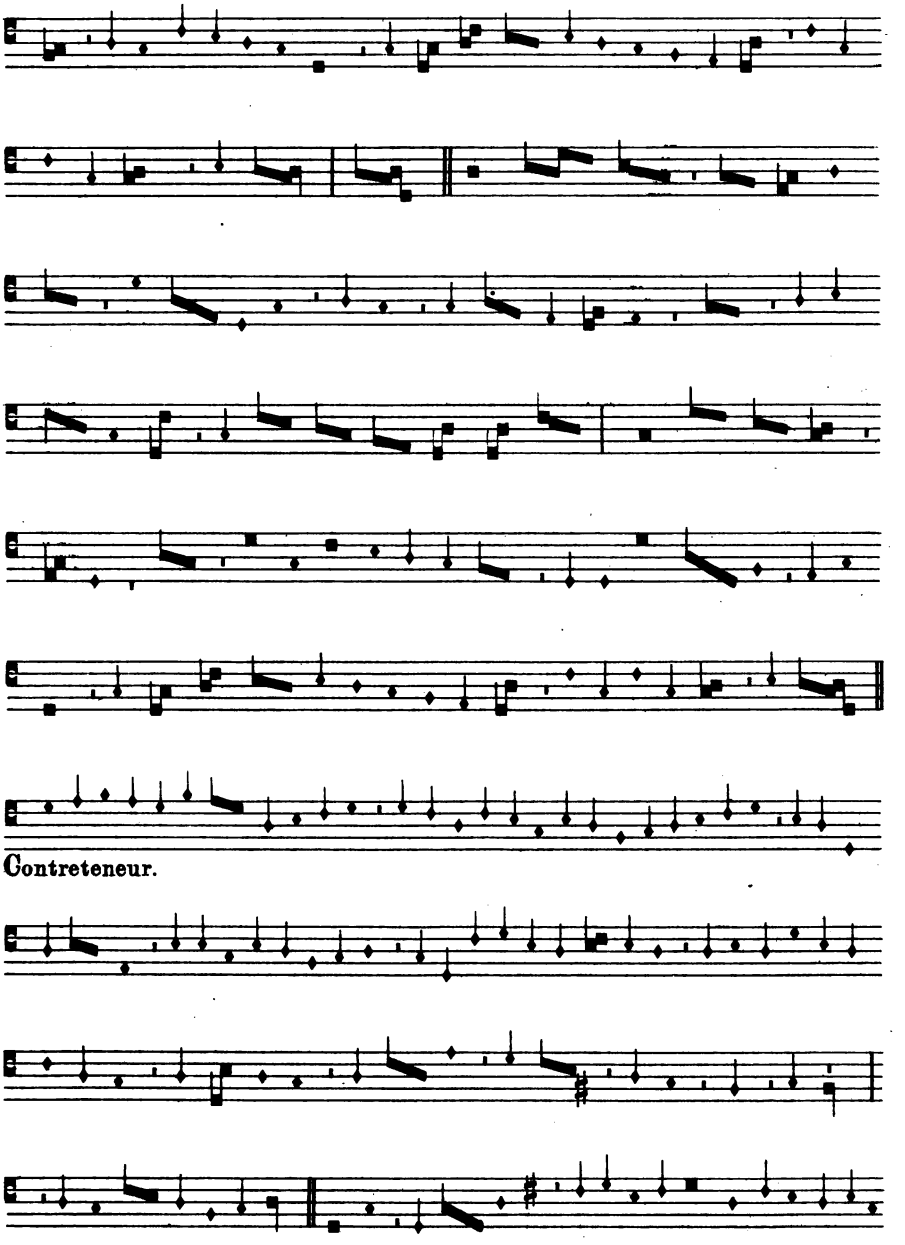
Phylipoctus de caserta. Modena, Bibl. Est. L. 568.



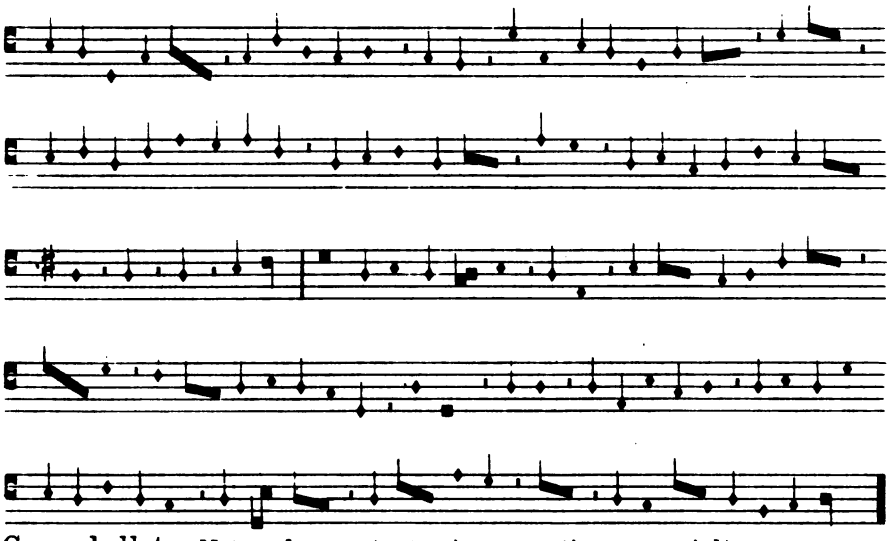
1) Im Ms. punktiert.



Teneur.



Contreteneur.

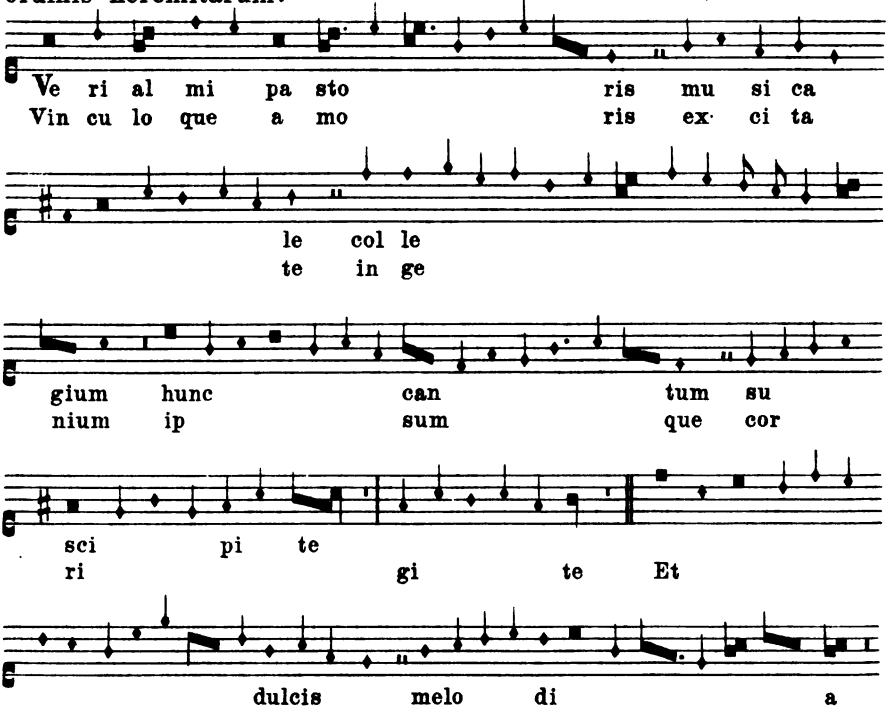


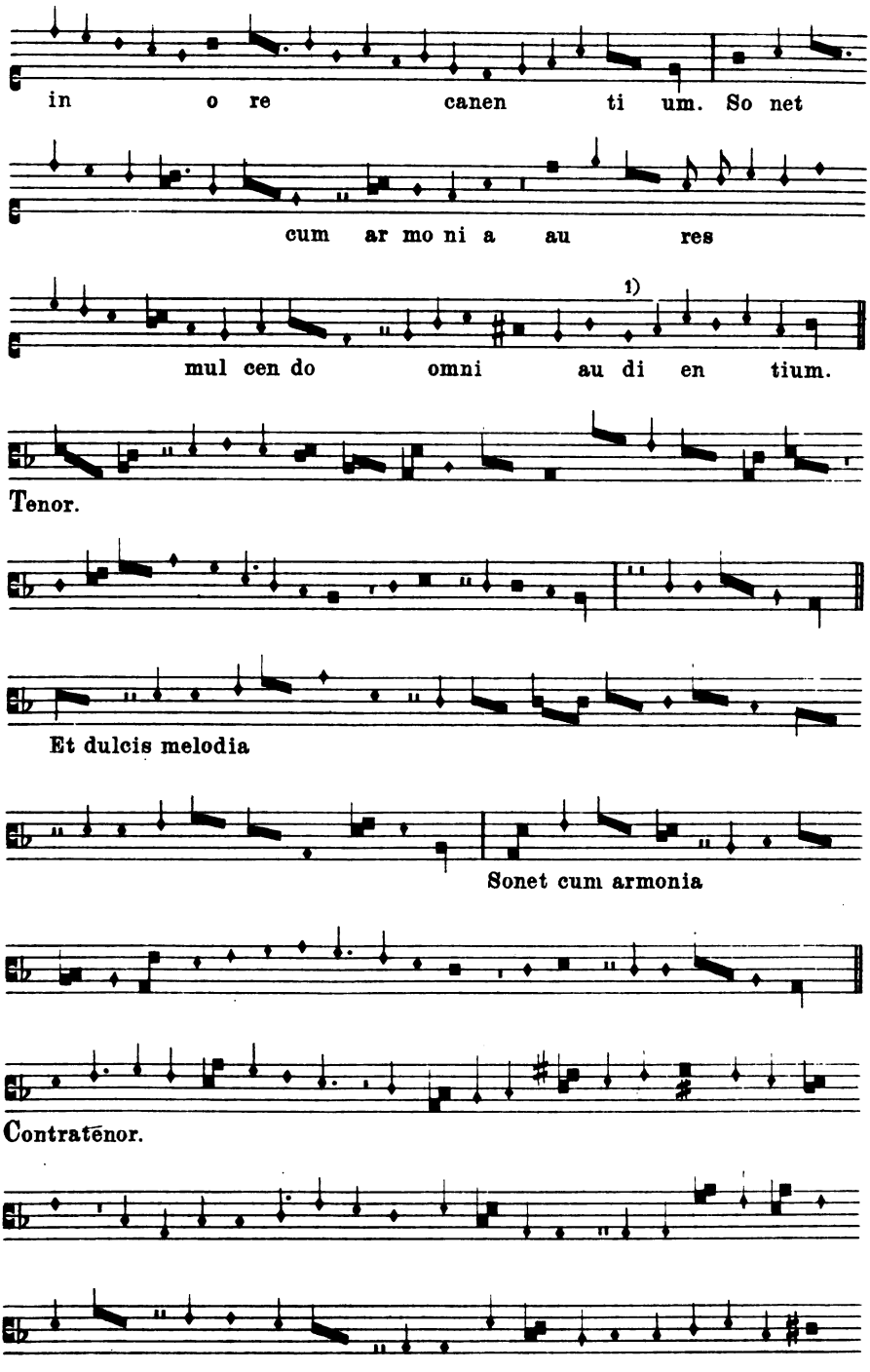
Canon ballate: Note rubee cantantur in proportione sexquialtera.
Note caudate ab utraque parte in sexquiquarta cantentur.

LXVII.

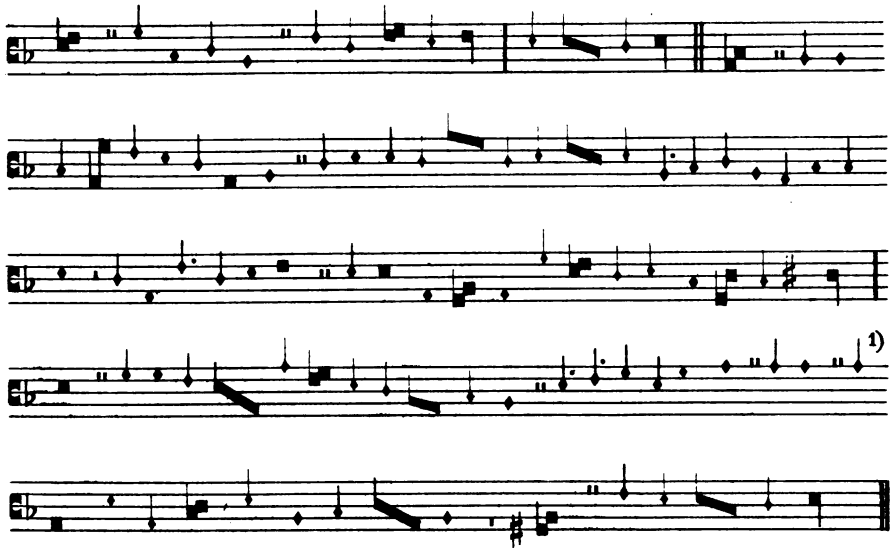
fr. Conradus de pistorio
ordinis heremitarum.

Modena, Bibl. Est., L.568.





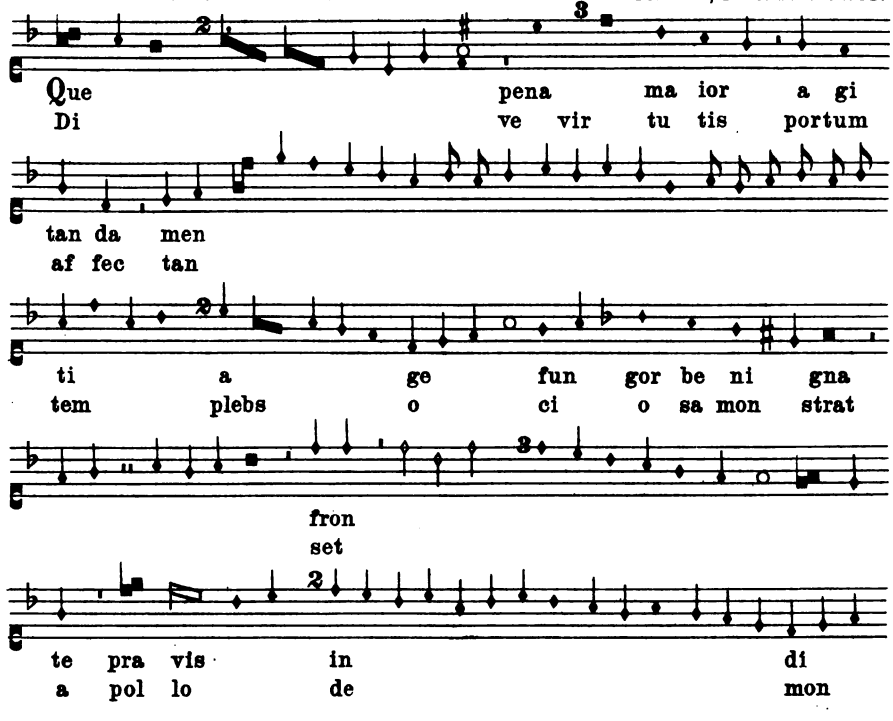
1) Im Ms. minima.



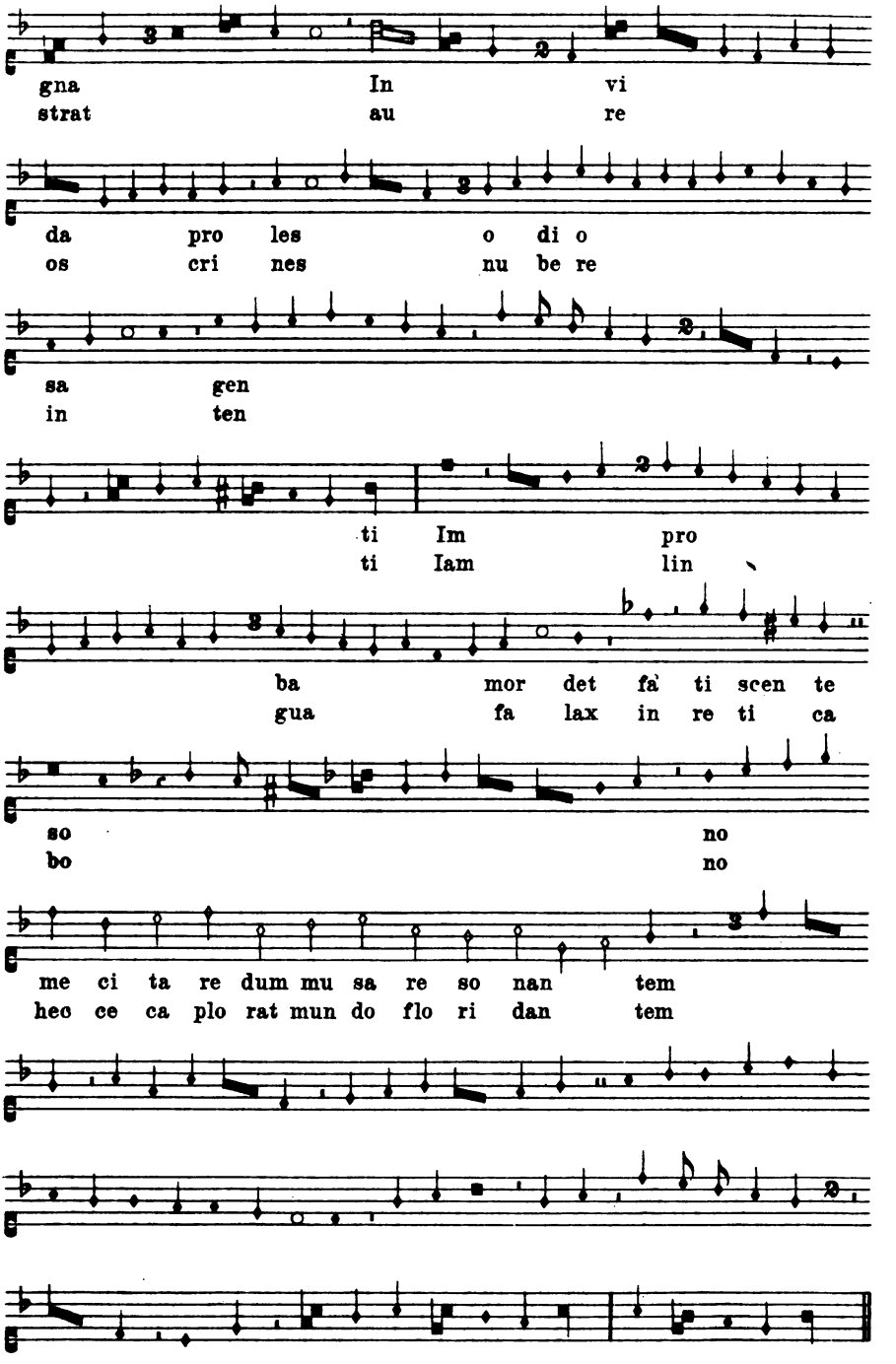
LXVIII.

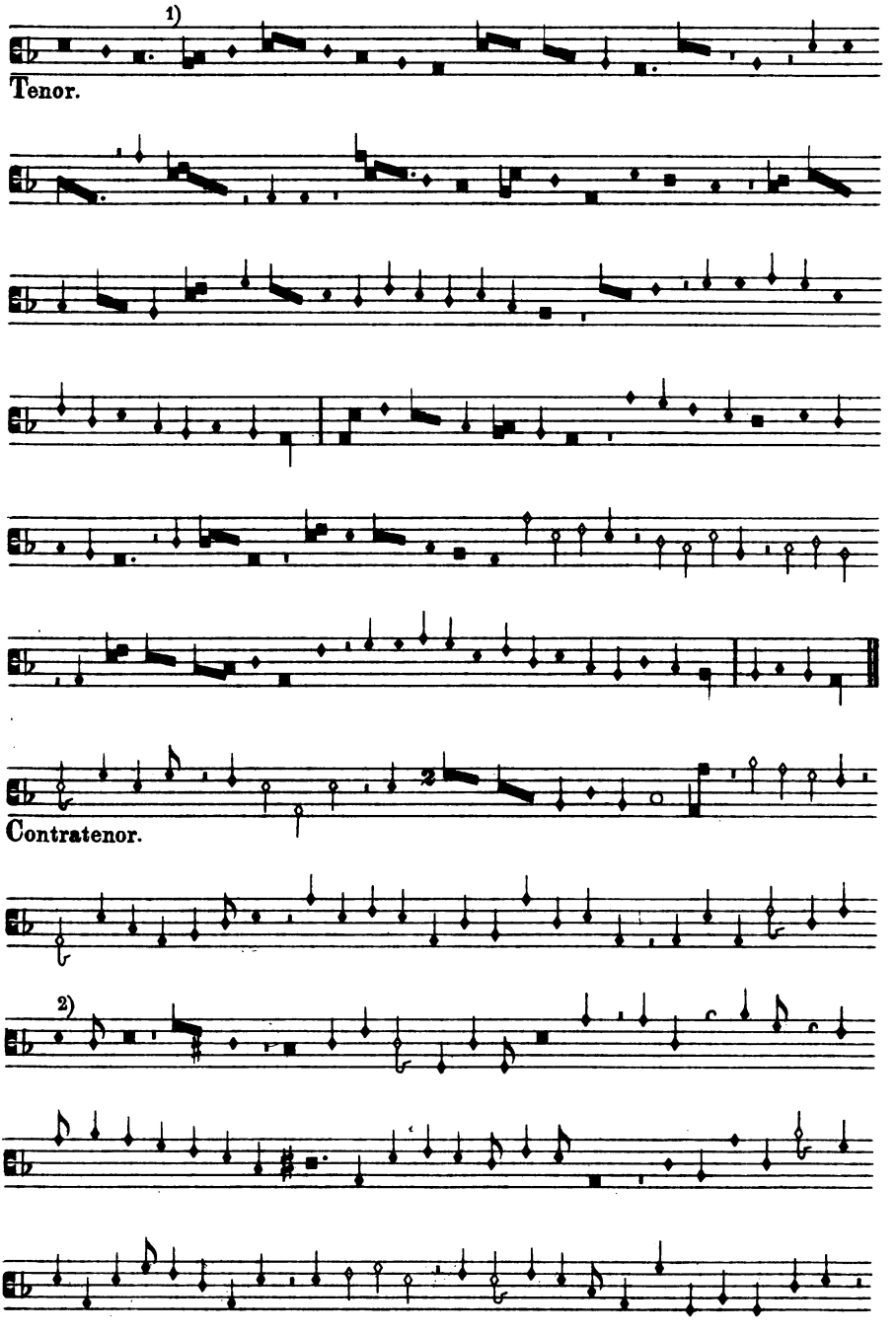
fr. Bartholomeus de Bononia
ordinis sancti Benedicti.

Modena, Bibl. Est. L.568.



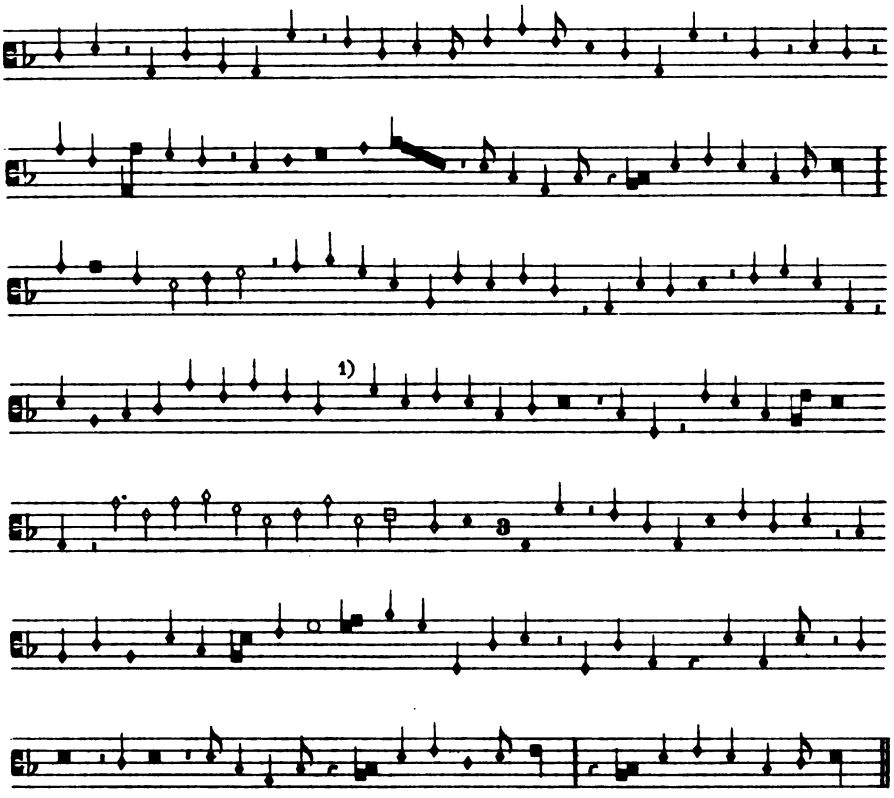
1) Letzte vier Zeichen sind Konjektur.


gna In vi
strat au re
da pro les o di o
os cri nes nu be re
sa gen
in ten
ti Im pro
ti Iam lin
ba mor det fa ti scen te
gua fa lax in re ti ca
so no
bo no
me ci ta re dum mu sa re so nan tem
heo ce ca plo rat mun do flo ri dan tem



1) Im Ms. fehlt der Punkt.

2) Im Ms. 𝅗𝅥.

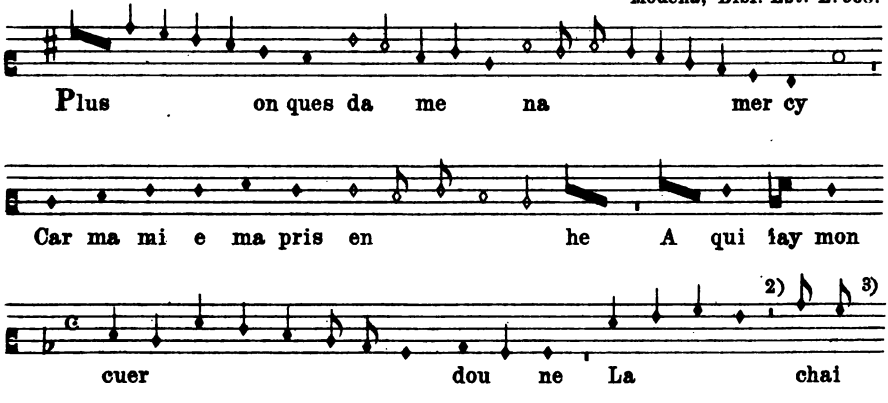


Canon virilarie: Ad figuram 2 in dupla proportione cantetur, ad 3 vero in proportione emiolia.

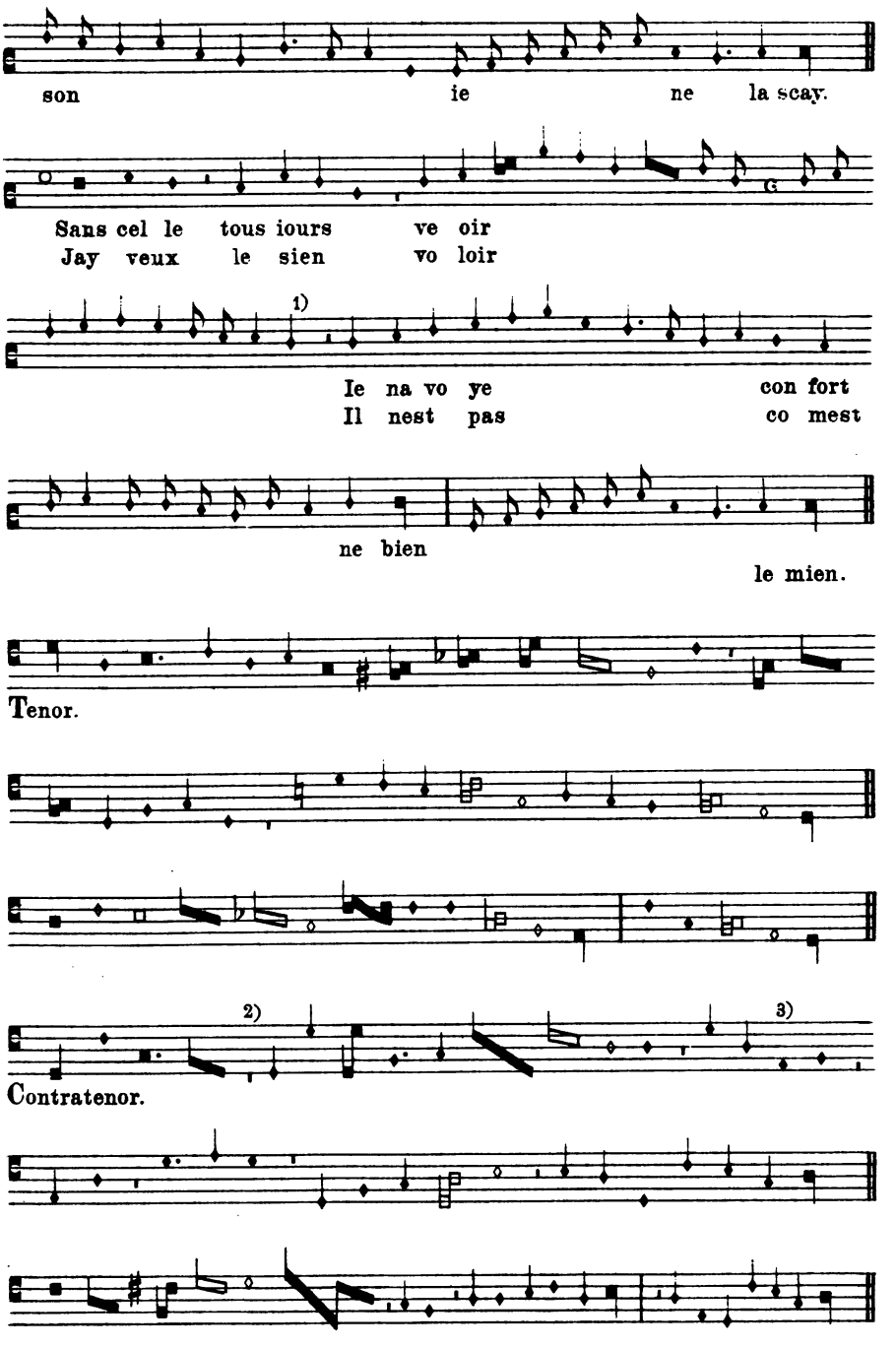
LXIX.

Matheus de Perusio.

Modena, Bibl. Est. L. 568.



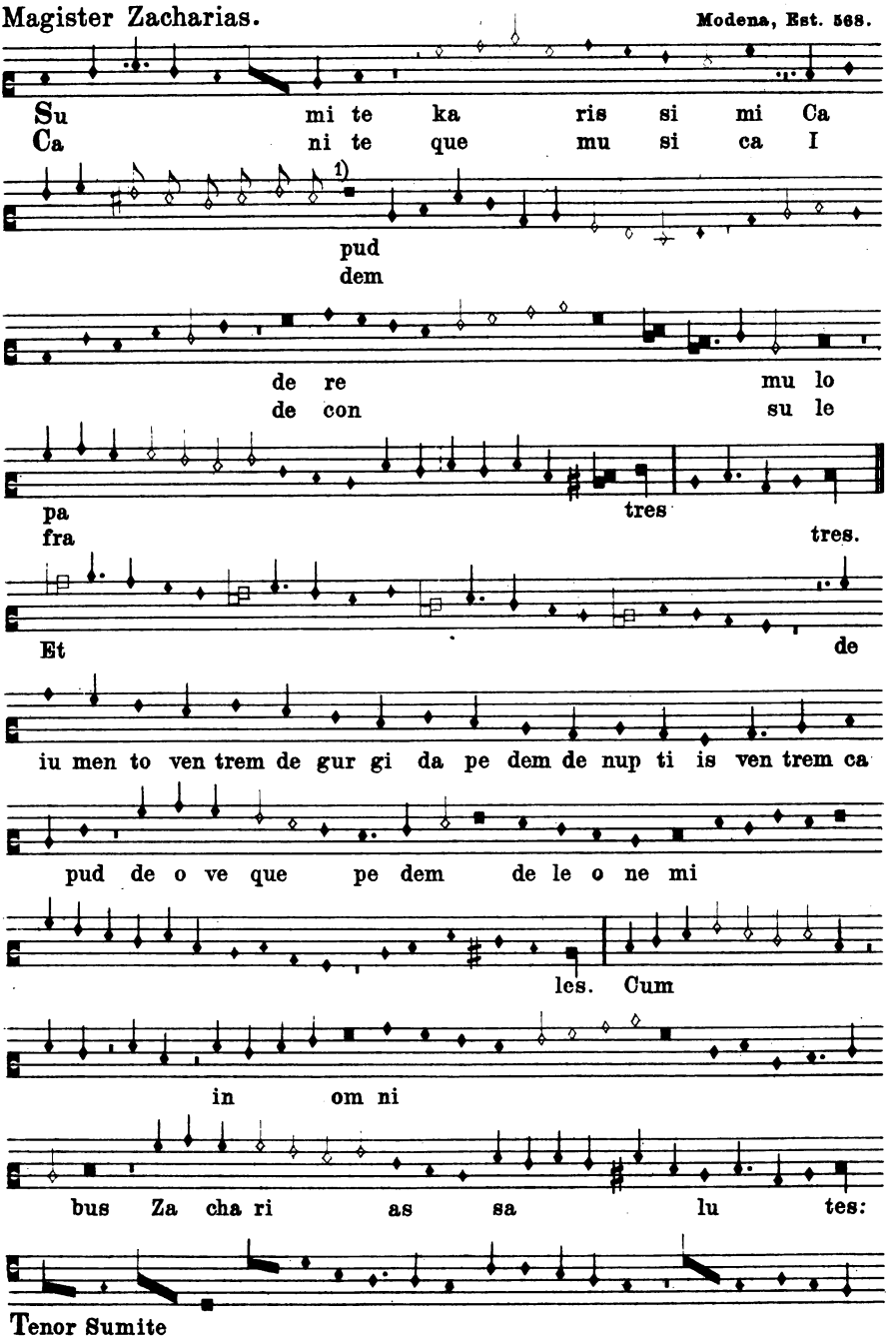
1) Im Ms. folgt eine semiminima-Pause.
2) Im Ms. semibrevis-Pause.
3) Letzte beiden Noten im Ms. minimae.



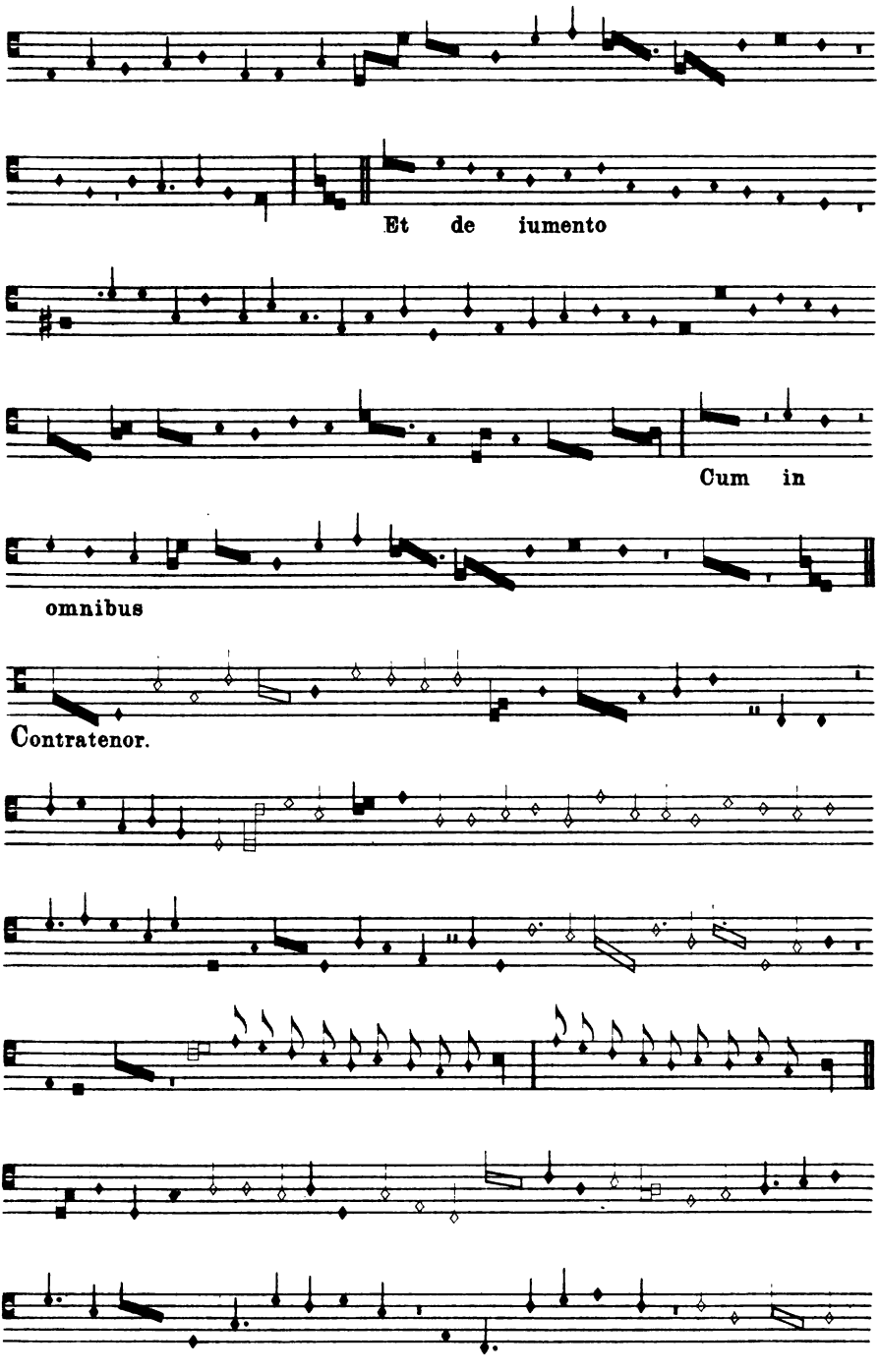
1) Im Ms. semibrevis.
2) Im Ms. minima-Pause.
3) Im Ms. minima.

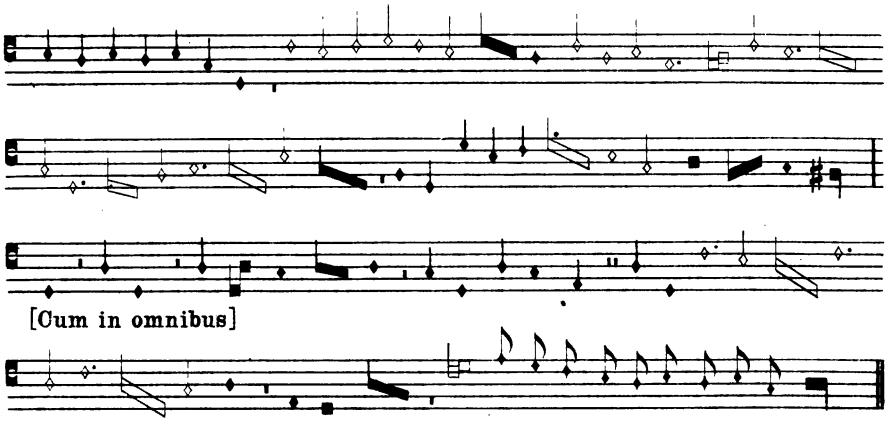
LXX.

Magister Zacharias. Modena, Est. 568.



1) Nach meiner Abschrift fehlt im Ms. die Fahne an *f*.


Et de iumento
Cum in
omnibus
Contratenor.

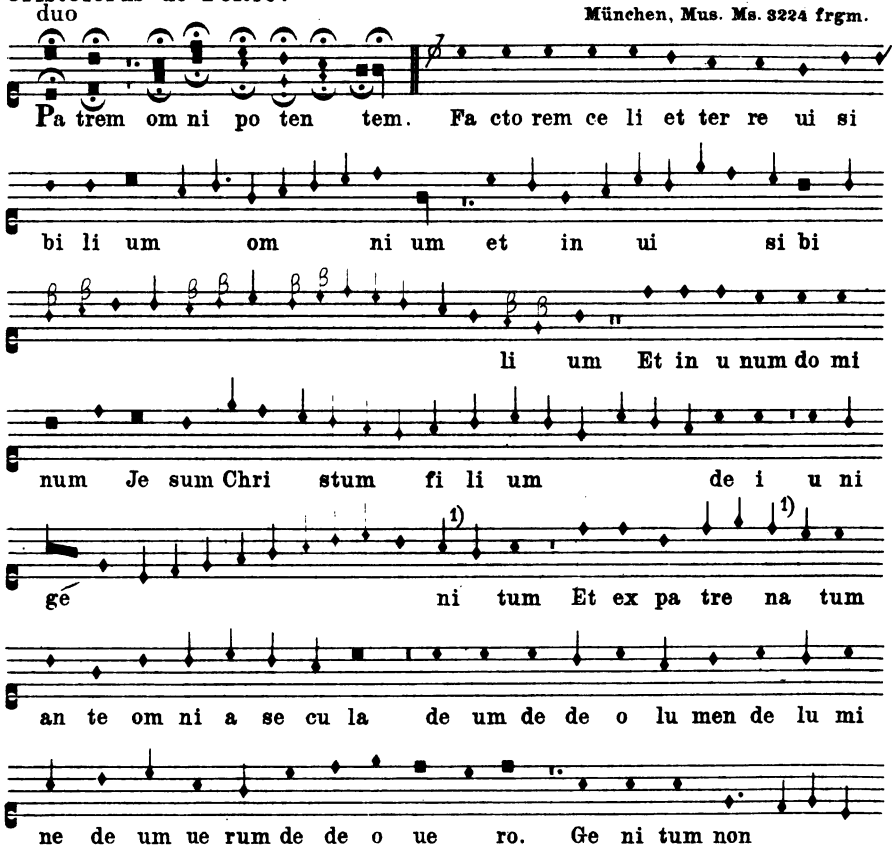


LXXI.

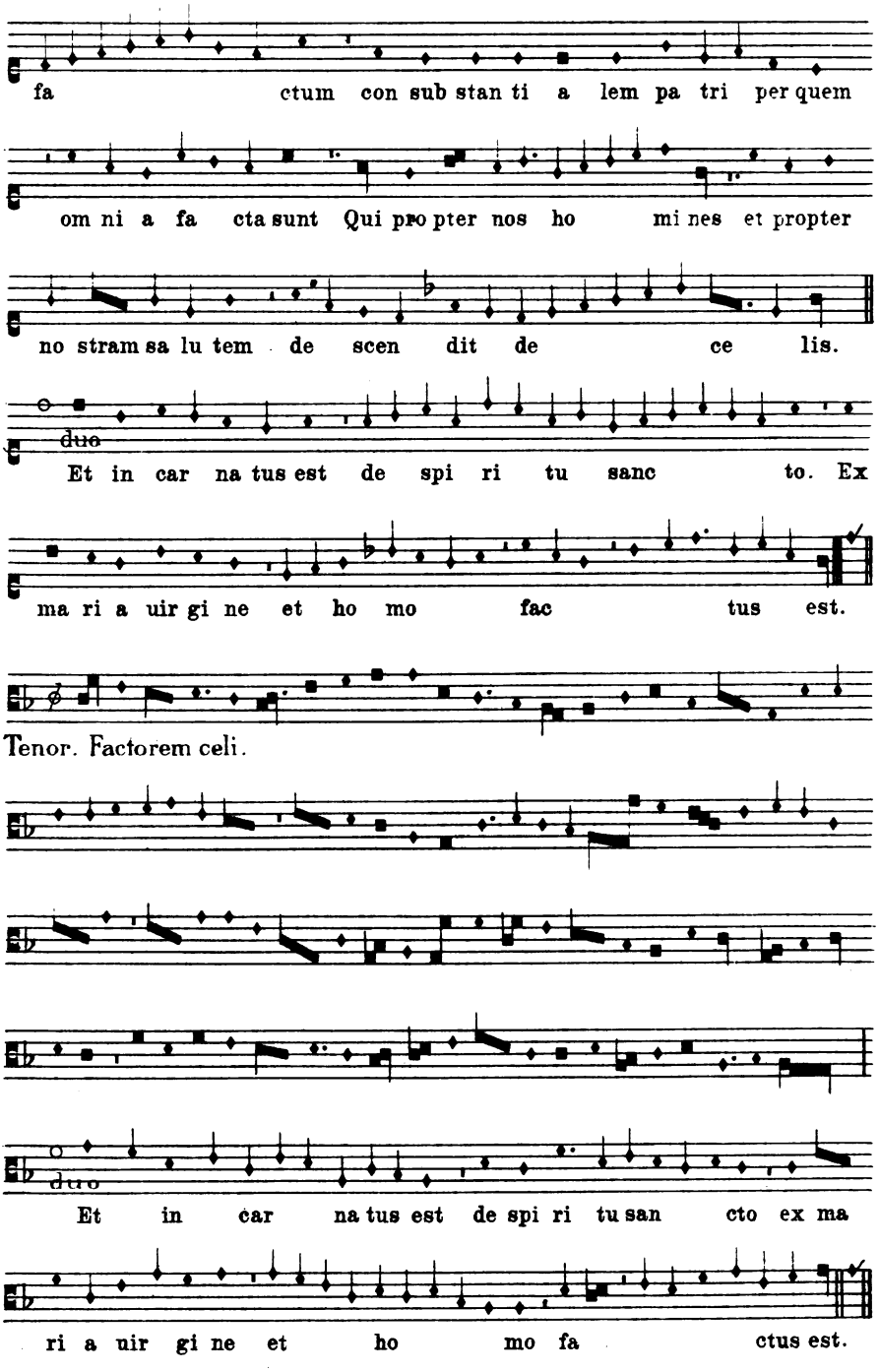
Cristoforus de Feltro.

duo

München, Mus. Ms. 3224 frgm.

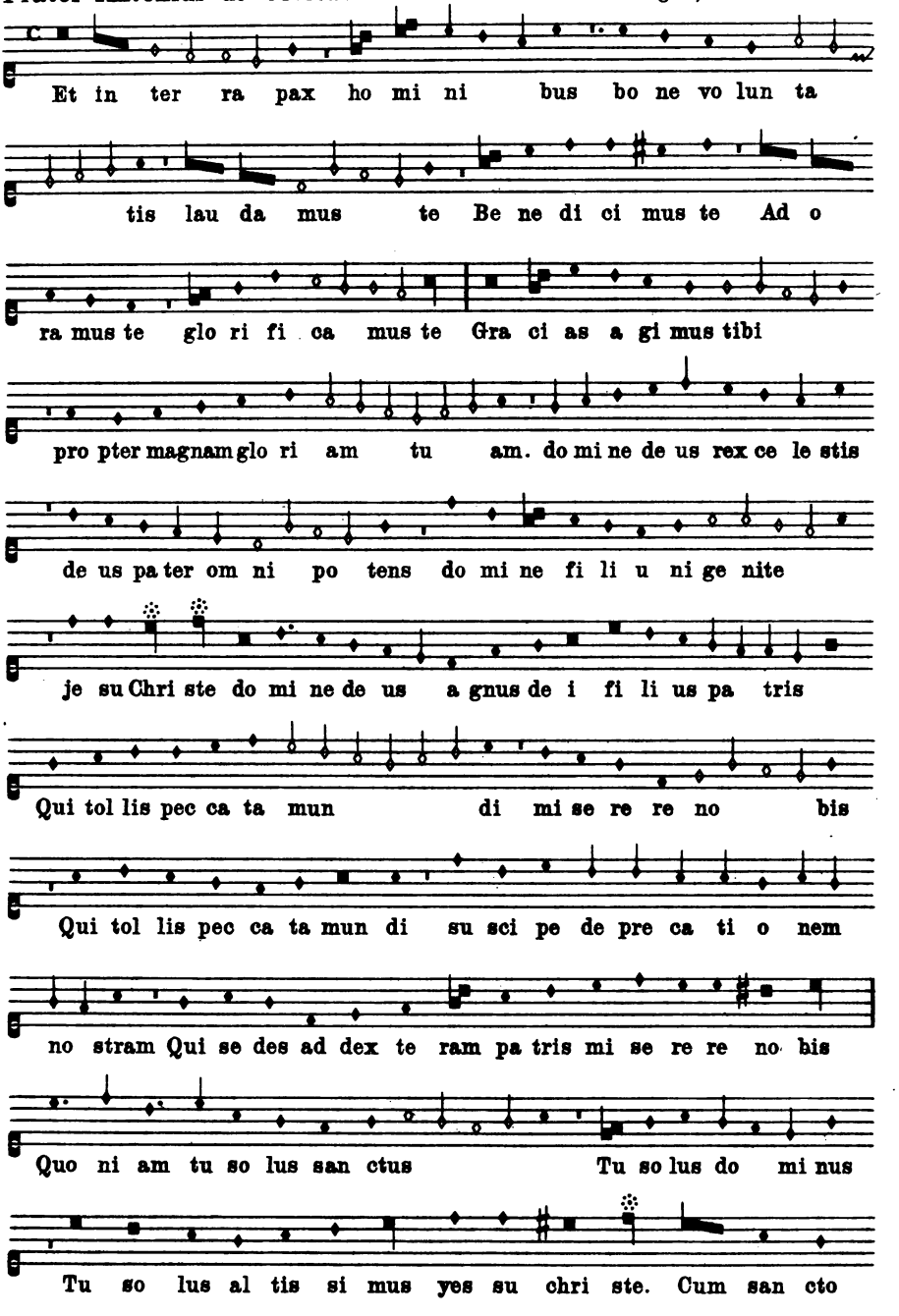


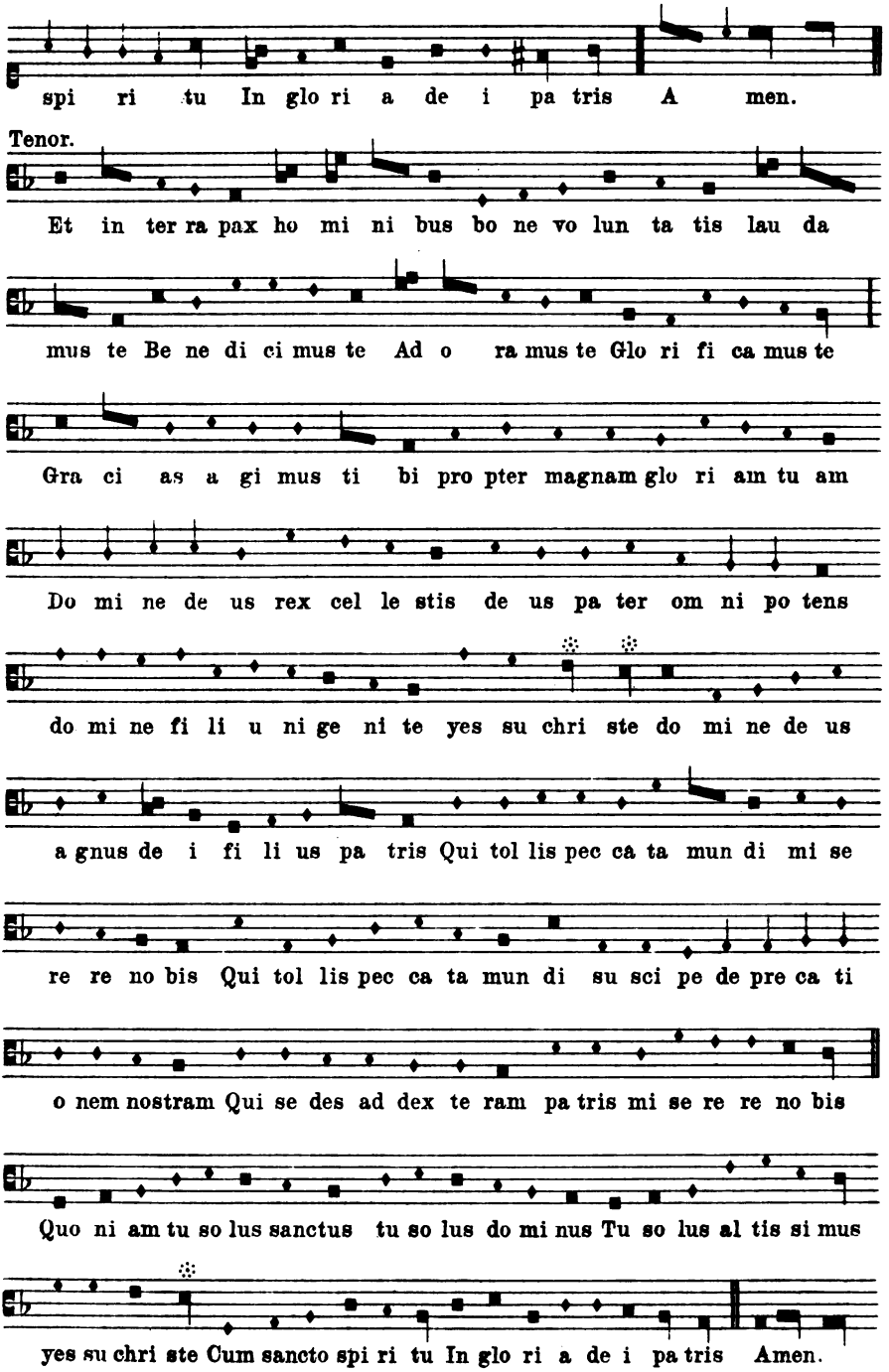
1) Im Ms. *semibrevis.*


fa ctum con sub stan ti a lem pa tri per quem
om ni a fa cta sunt Qui pro pter nos ho mi nes et propter
no stram sa lu tem de scen dit de ce lis.
duo
Et in car na tus est de spi ri tu sanc to. Ex
ma ri a uir gi ne et ho mo fac tus est.
Tenor. Factorem celi.
duo
Et in car na tus est de spi ri tu san cto ex ma
ri a uir gi ne et ho mo fa ctus est.

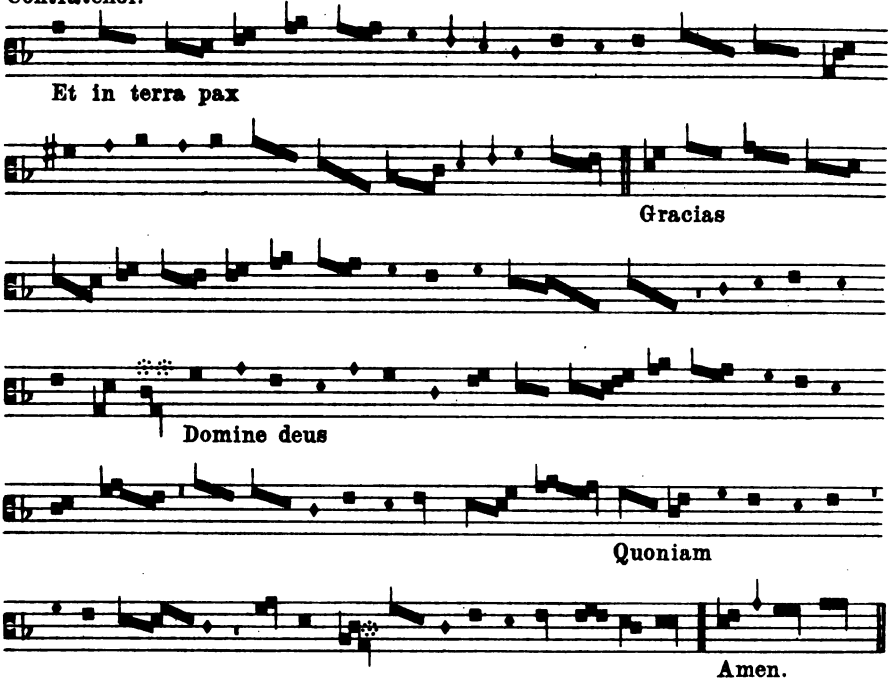
LXXII.

Frater Antonius de Civitate. Bologna, Bibl. Univ. 2216.



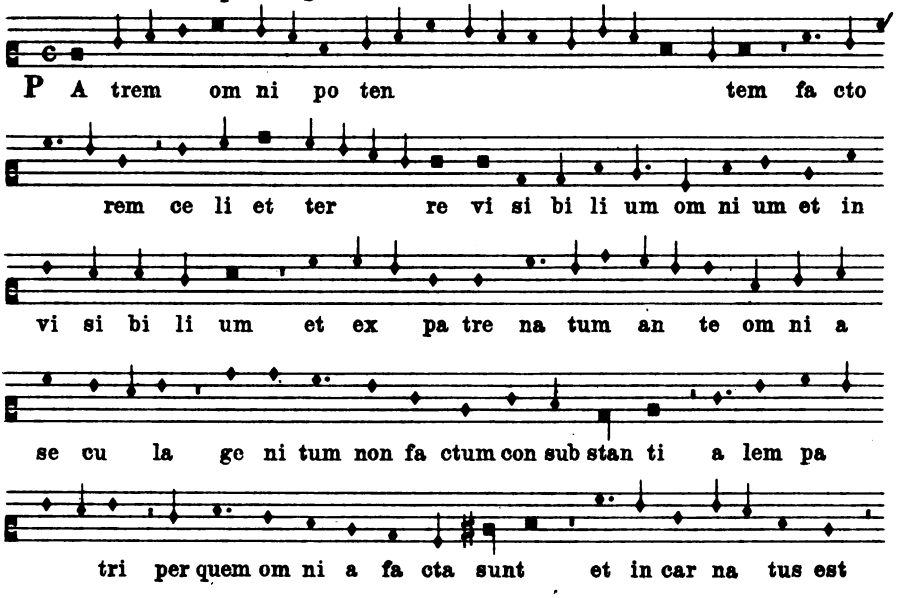

spi ri tu In glo ri a de i pa tris A men.
Tenor.
Et in ter ra pax ho mi ni bus bo ne vo lun ta tis lau da
mus te Be ne di ci mus te Ad o ra mus te Glo ri fi ca mus te
Gra ci as a gi mus ti bi pro pter magnam glo ri am tu am
Do mi ne de us rex cel le stis de us pa ter om ni po tens
do mi ne fi li u ni ge ni te yes su chri ste do mi ne de us
a gnus de i fi li us pa tris Qui tol lis pec ca ta mun di mi se
re re no bis Qui tol lis pec ca ta mun di su sci pe de pre ca ti
o nem nostram Qui se des ad dex te ram pa tris mi se re re no bis
Quo ni am tu so lus sanctus tu so lus do mi nus Tu so lus al tis si mus
yes su chri ste Cum sancto spi ri tu In glo ri a de i pa tris Amen.

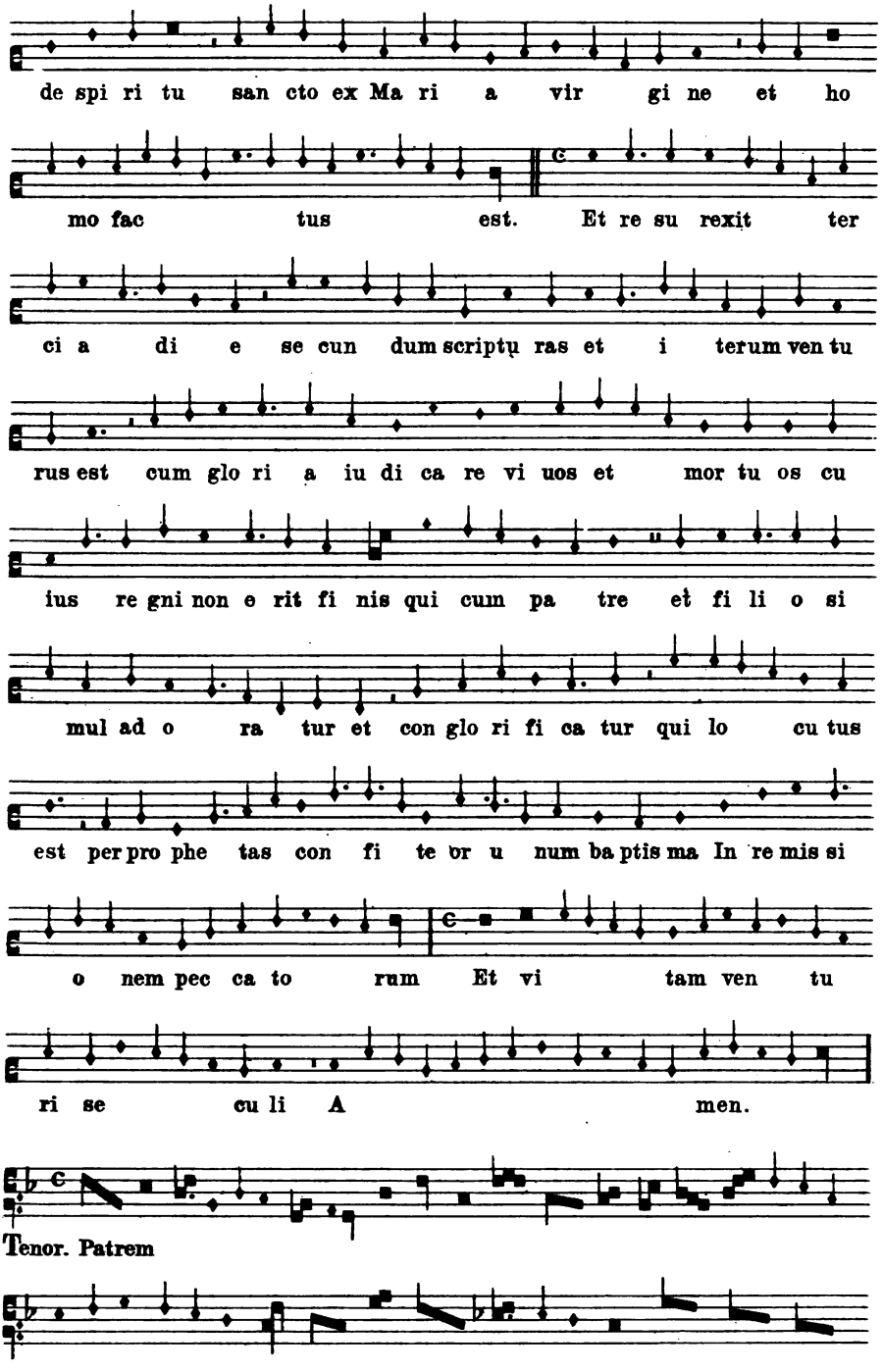
Contratenor.

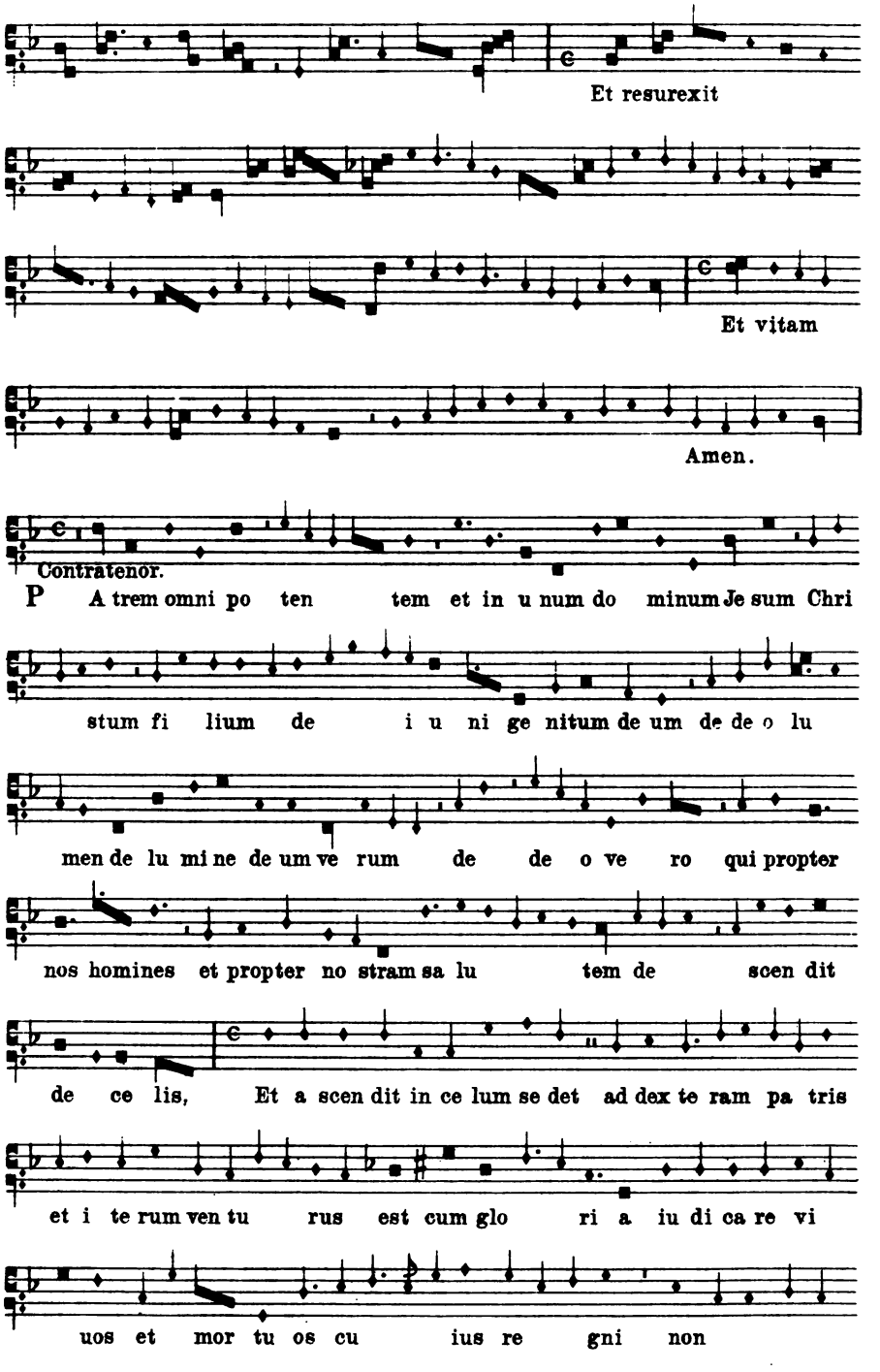


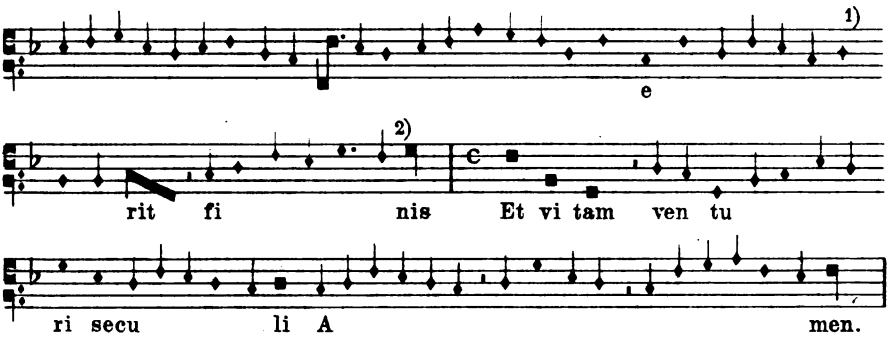
LXXIII.

Johannes dunstaple anglicus. Bologna, Liceo musicale, Cod. 37.



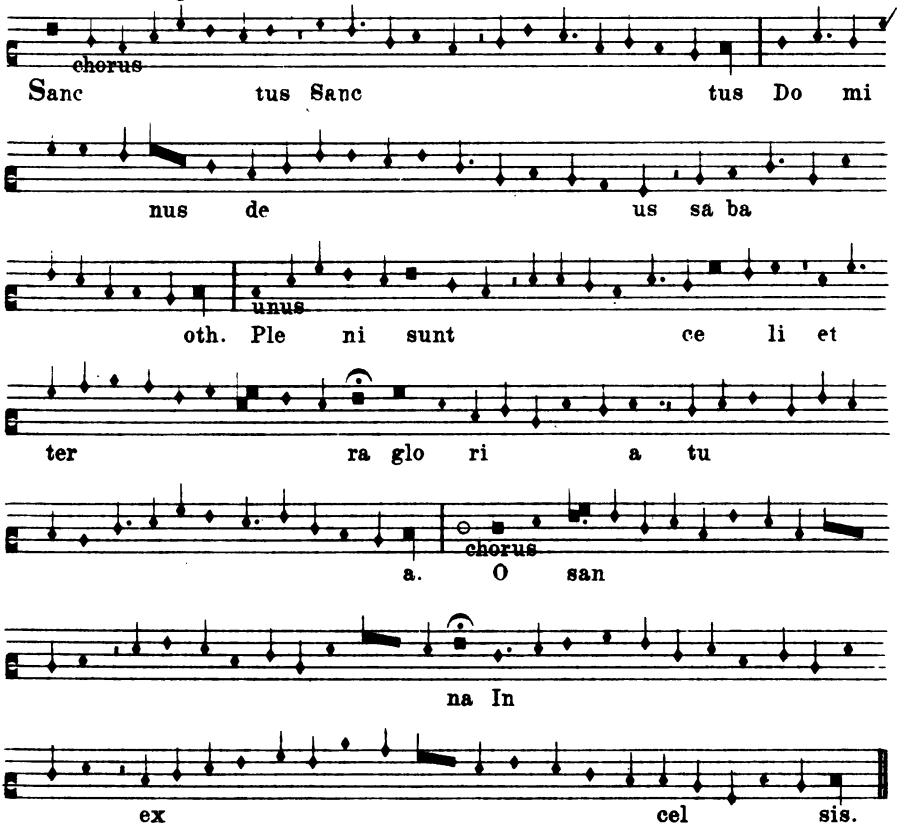

de spi ri tu san cto ex Ma ri a vir gi ne et ho
mo fac tus est. Et re su rexit ter
ci a di e se cun dum scriptu ras et i terum ven tu
rus est cum glo ri a iu di ca re vi uos et mor tu os cu
ius re gni non e rit fi nis qui cum pa tre et fi li o si
mul ad o ra tur et con glo ri fi ca tur qui lo cu tus
est per pro phe tas con fi te or u num ba ptis ma In re mis si
o nem pec ca to rum Et vi tam ven tu
ri se cu li A men.
Tenor. Patrem


Et resurexit
Et vitam
Amen.
Contratenor.
P A trem omni po ten tem et in u num do minum Je sum Chri
stum fi lium de i u ni ge nitum de um de de o lu
men de lu mi ne de um ve rum de de o ve ro qui propter
nos homines et propter no stram sa lu tem de scen dit
de ce lis, Et a scen dit in ce lum se det ad dex te ram pa tris
et i te rum ven tu rus est cum glo ri a iu di ca re vi
uos et mor tu os cu ius re gni non



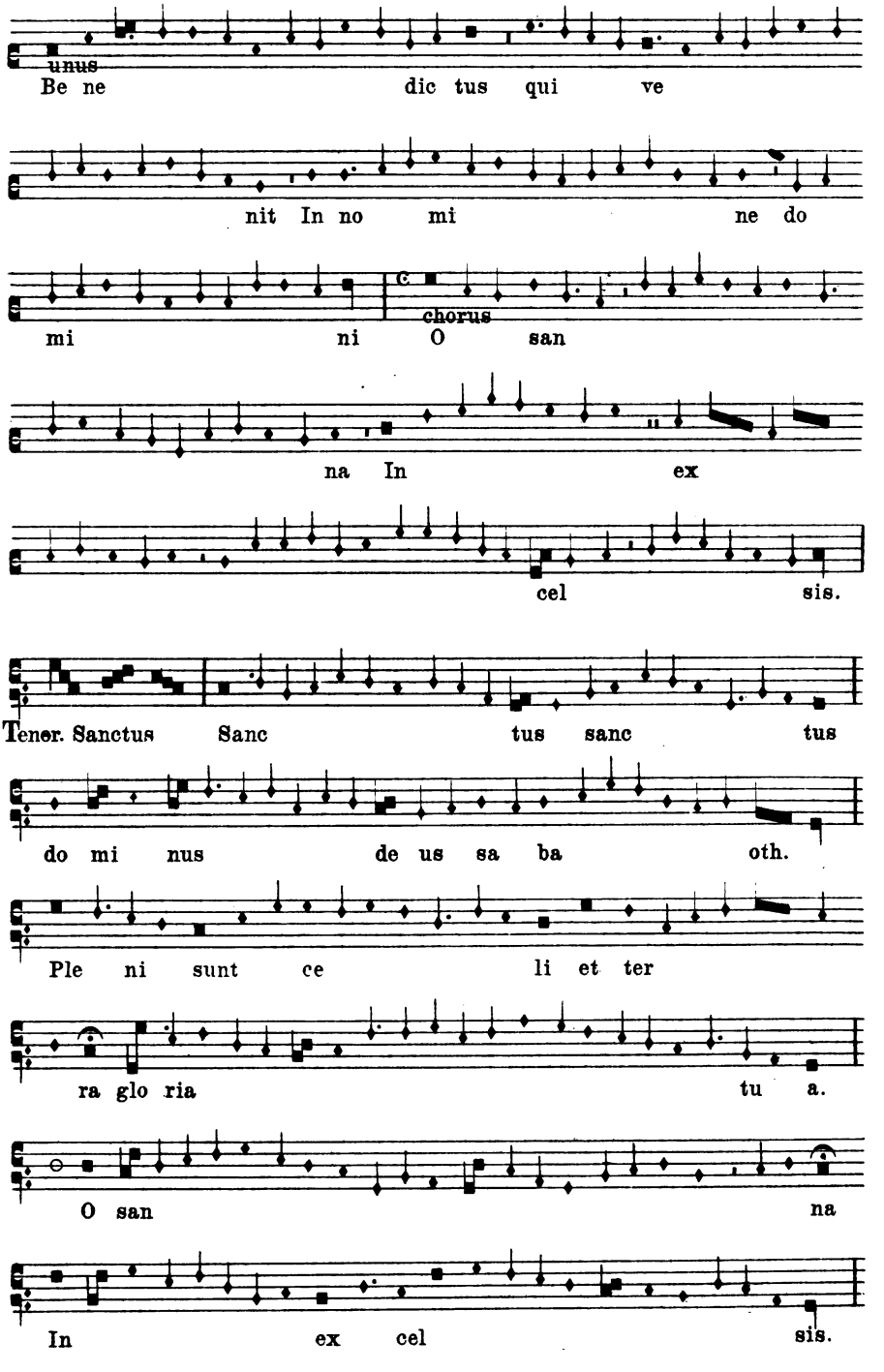
LXXIV.

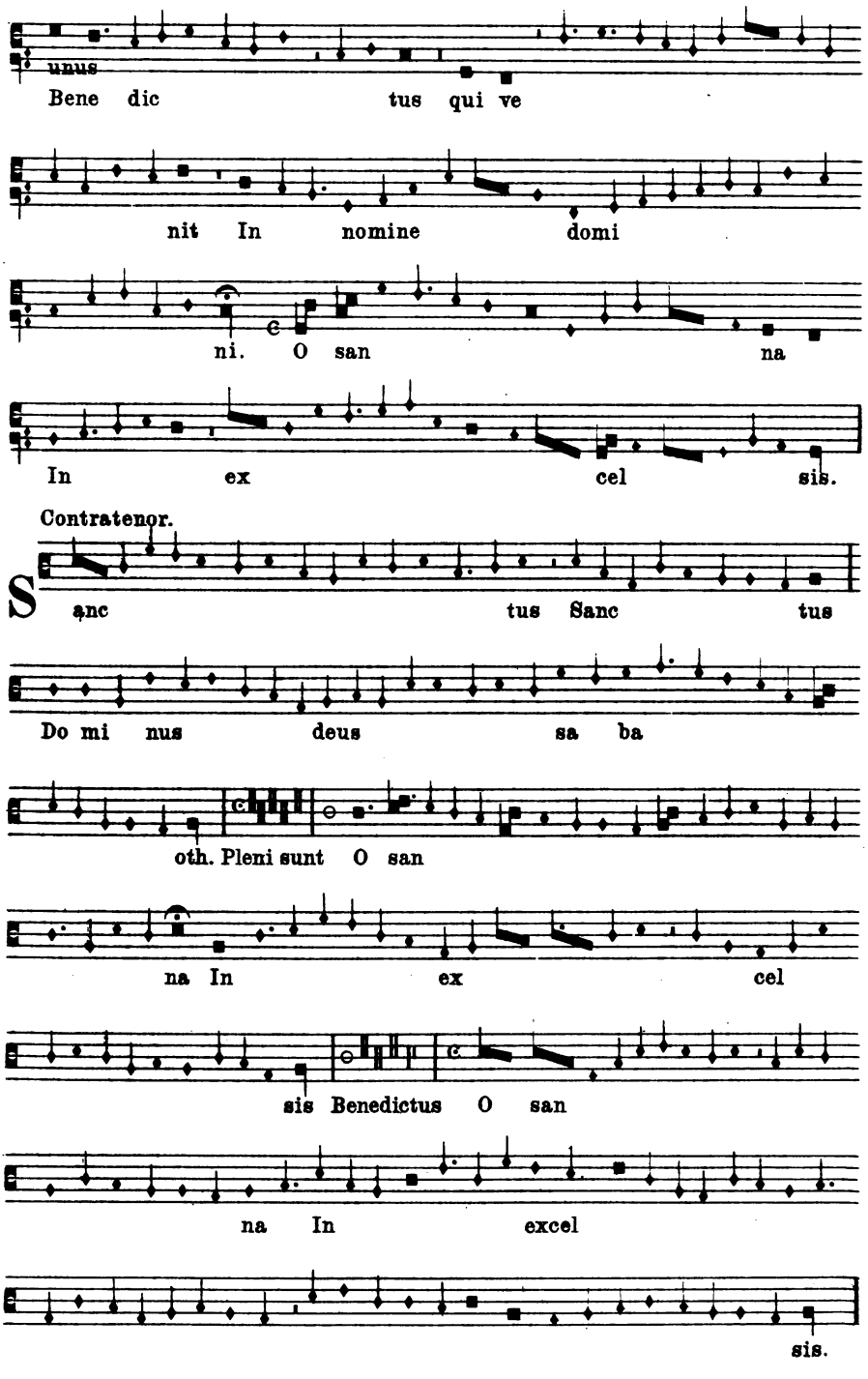
Jo. benet Anglicus. Bologna, Liceo musicale, Cod. 37.



1) In der Kopie bei Wooldridge (Early English Harmony, Tafel 50) schwarz. Der dieser Note nach der Partitur zukommende Wert von 2 minimae verlangt die Darstellung als rote *semibrevis*.

2) Der Regel nach müßte hier eine *semibrevis* stehen, deren Zweizeitigkeit durch rote Farbe auszudrücken wäre. Der vorhergehende Punkt wäre dann entbehrlich. Die hier gedachte Alteration widerstreitet der Regel, daß nur vor der nächstgrößeren Notengattung alteriert werden darf. II.


unus
Be ne dic tus qui ve
nit In no mi ne do
mi ni
c
chorus
O san
na In ex
cel sis.
Tener. Sanctus Sanc tus sanc tus
do mi nus de us sa ba oth.
Ple ni sunt ce li et ter
ra glo ria tu a.
O san na
In ex cel sis.

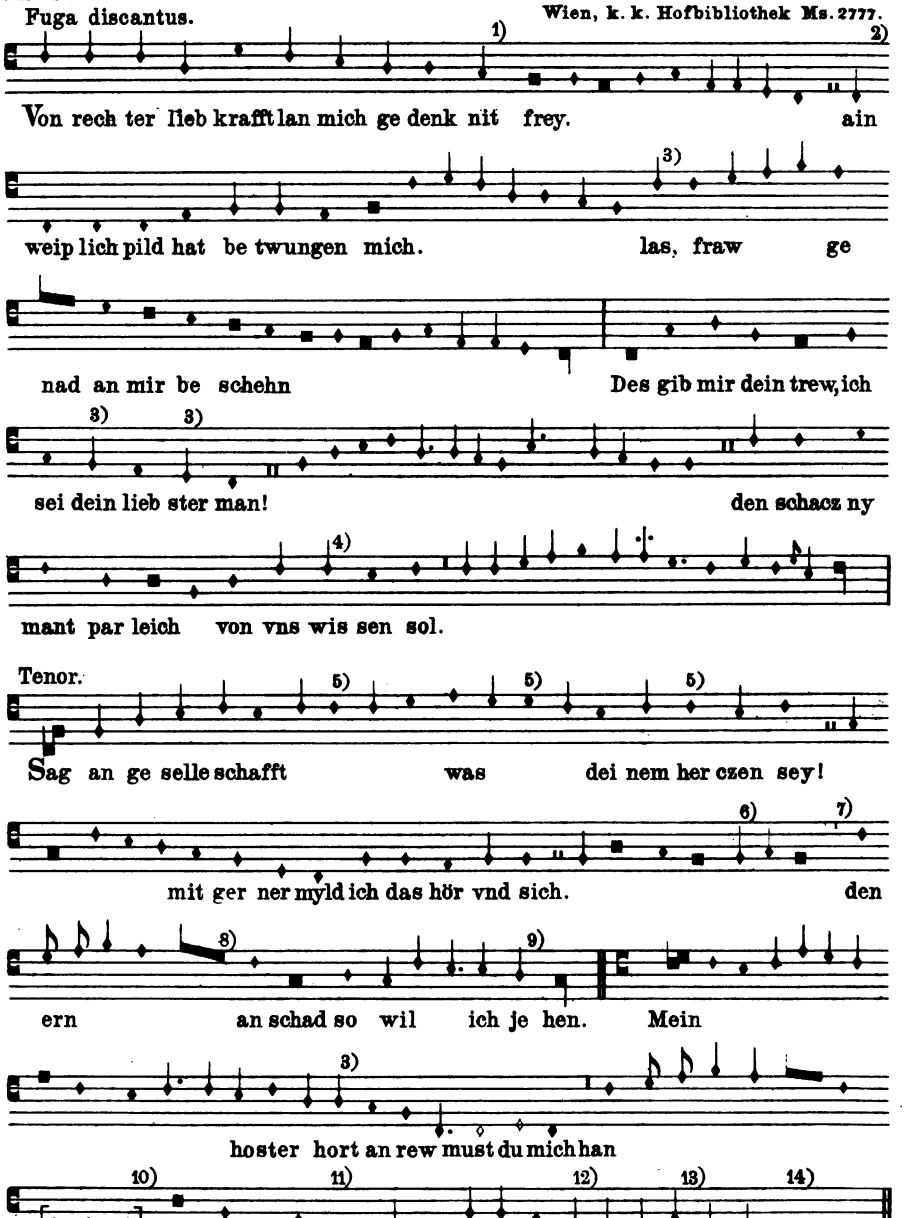

unus
Bene dic tus qui ve
nit In nomine domi
ni. O san na
In ex cel sis.
Contratenor.
S anc tus Sanc tus
Do mi nus deus sa ba
oth. Pleni sunt O san
na In ex cel
sis Benedictus O san
na In excel
sis.

LXXV.

Albrecht.

Fuga discantus.

Wien, k. k. Hofbibliothek Ms. 2777.

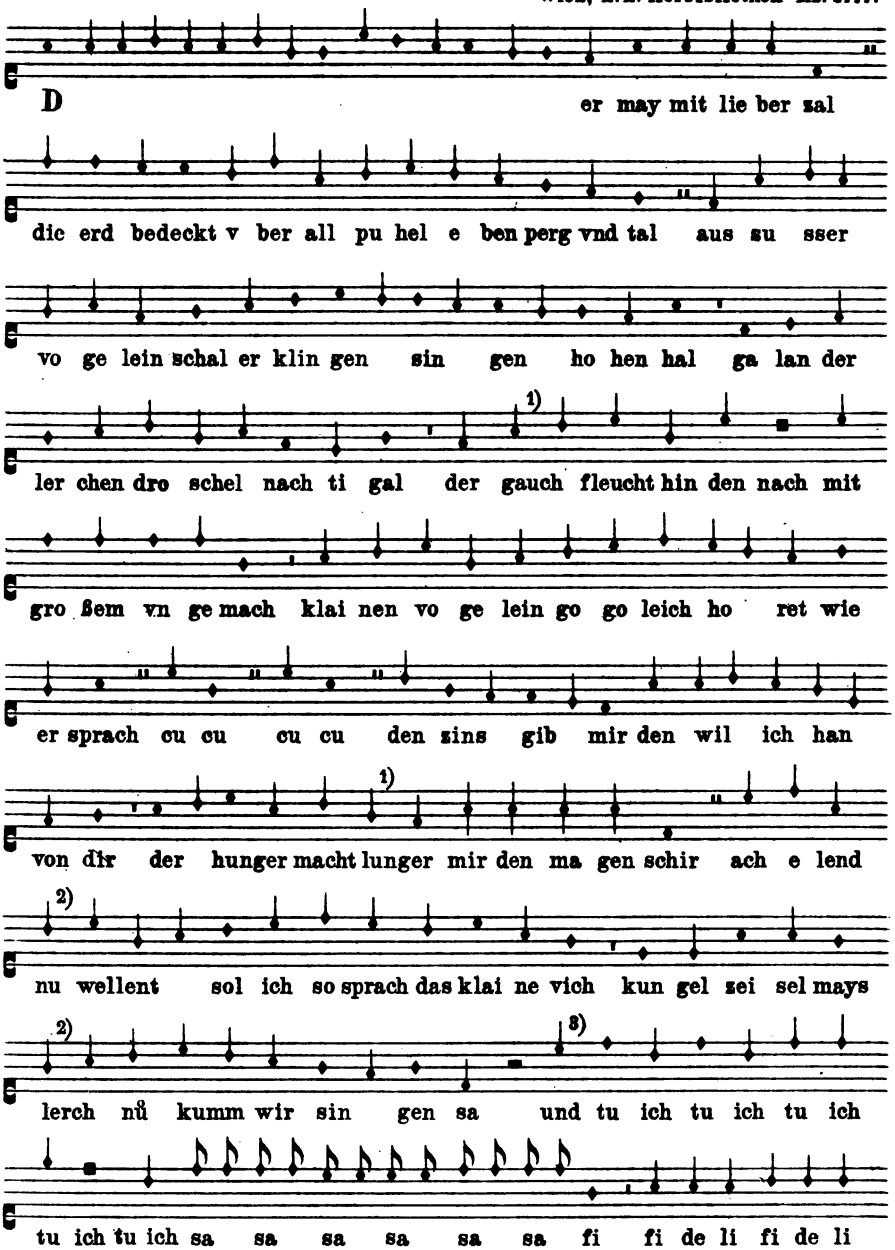


1) Im Ms. *semibrevis*. 2) Kauda schwarz nachgetragen. 3) Kauda später hinzugefügt.
4) Im Ms. punktiert. 5) Ursprünglich *minima*. 6) Im Ms. *semibrevis*.
7) Im Ms. Pause schwarz. 8) Im Ms. Ligatur weiß. 9) Müßte als *semibrevis* notiert sein.
10) Nach Ms. Innsbruck eingefügt. In Ms. Wien als leere schwarze Noten nachgetragen.
11) In Ms. Wien nachträglich eingefügt. 12) Im Ms. vorher *semibrevis f.* 13) Im Ms. *semibrevis*.
14) Letzte 3 Noten ursprünglich rote *minimae g f e*.

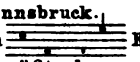
LXXVI.

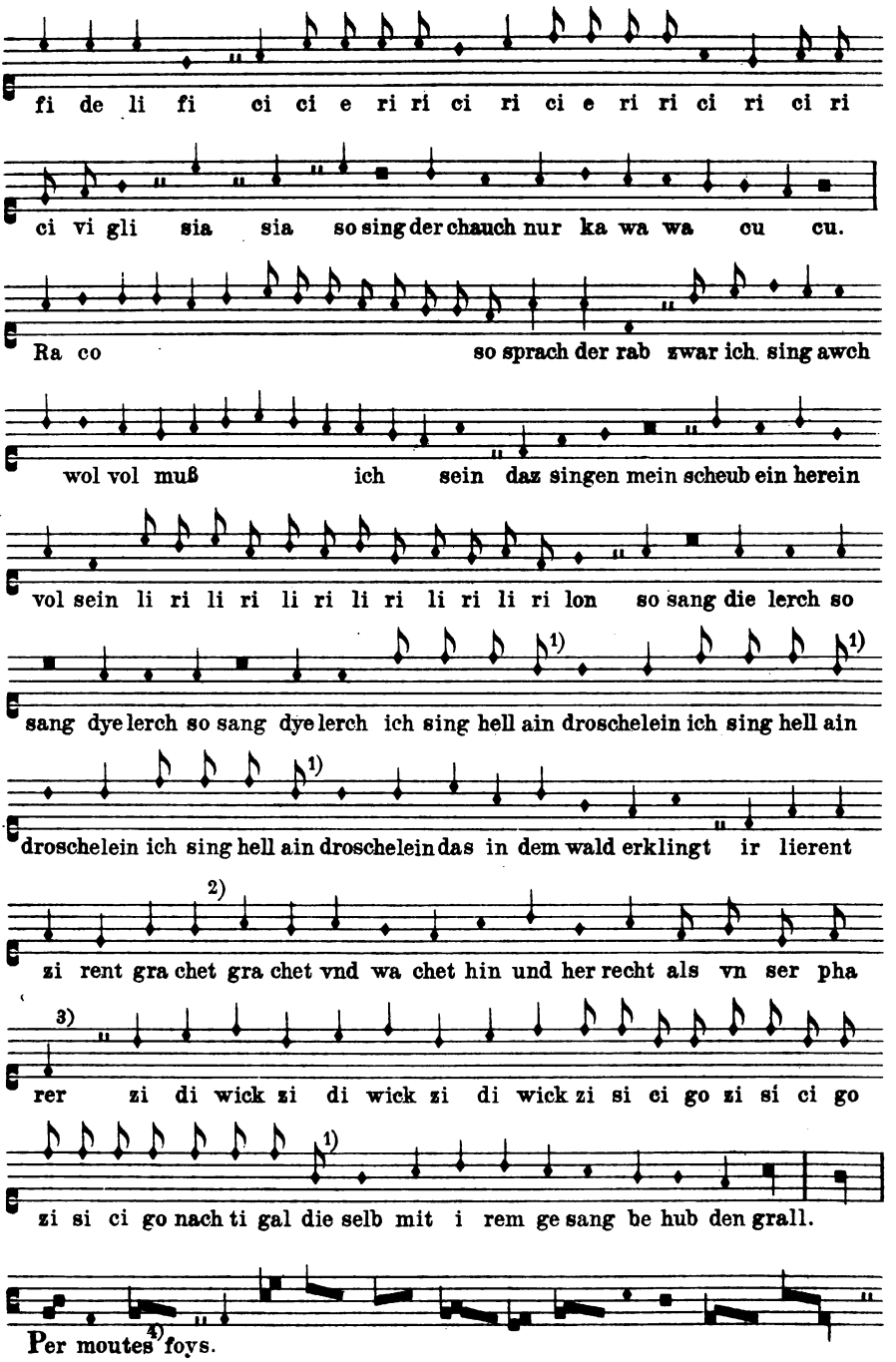
Oswald von Wolkenstein.

Wien, k. k. Hofbibliothek Ms. 2777.

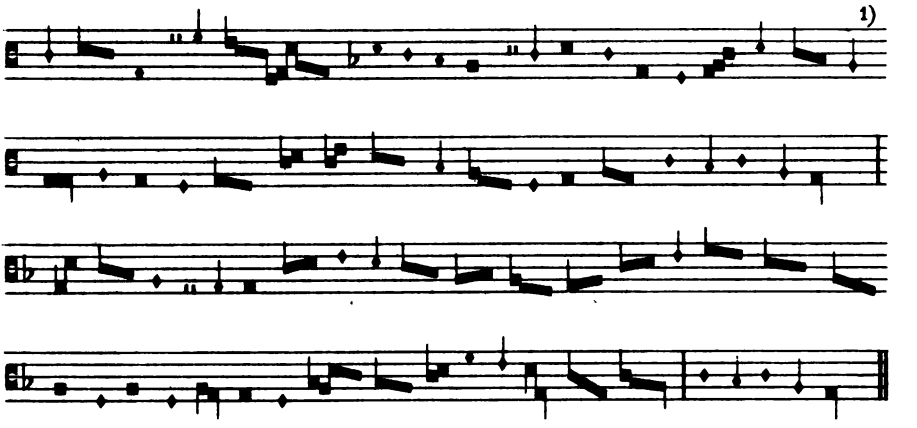


1) In Wien *semibrevis*; konjiciert nach Innsbruck. 2) Im Ms. *semibrevis*.

3) Im Ms. lauten die letzten vier Zeichen  Es ist nicht unmöglich, daß hier ein dreiteiliger Takt beabsichtigt ist. Es müßte denn wider die allgemeine Regel eine Imperfektion der *semibrevis* Pause durch die folgende minima angenommen werden, welche nach dem mehrfachen Vorkommen in diesem Stück zu urteilen allerdings von Oswald von Wolkenstein beabsichtigt zu sein scheint. H.



1) Die letzten vier Noten im Ms. als minimae notiert.
2) Nach meiner Abschrift folgt im Ms. nochmals *g*.
3) Im Ms. *semibreves*, ursprünglich jedoch *minima*. 4) Im Ms. montes.

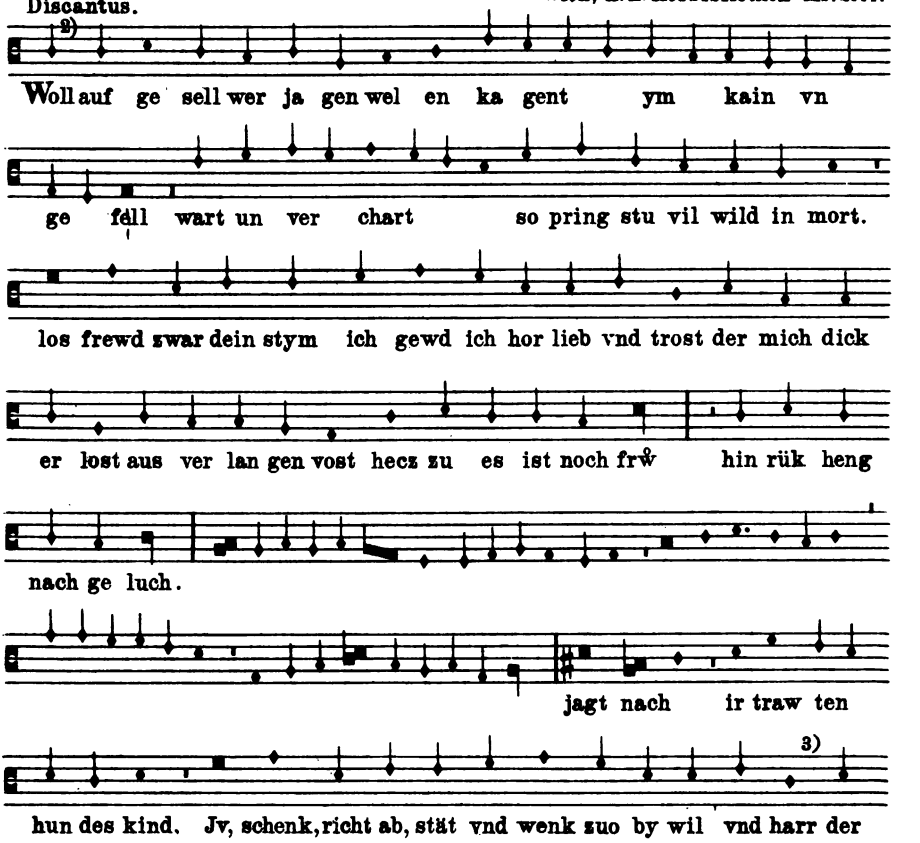


LXXVII.

Oswald von Wolkenstein.

Wien, k. k. Hofbibliothek Ms. 2777.

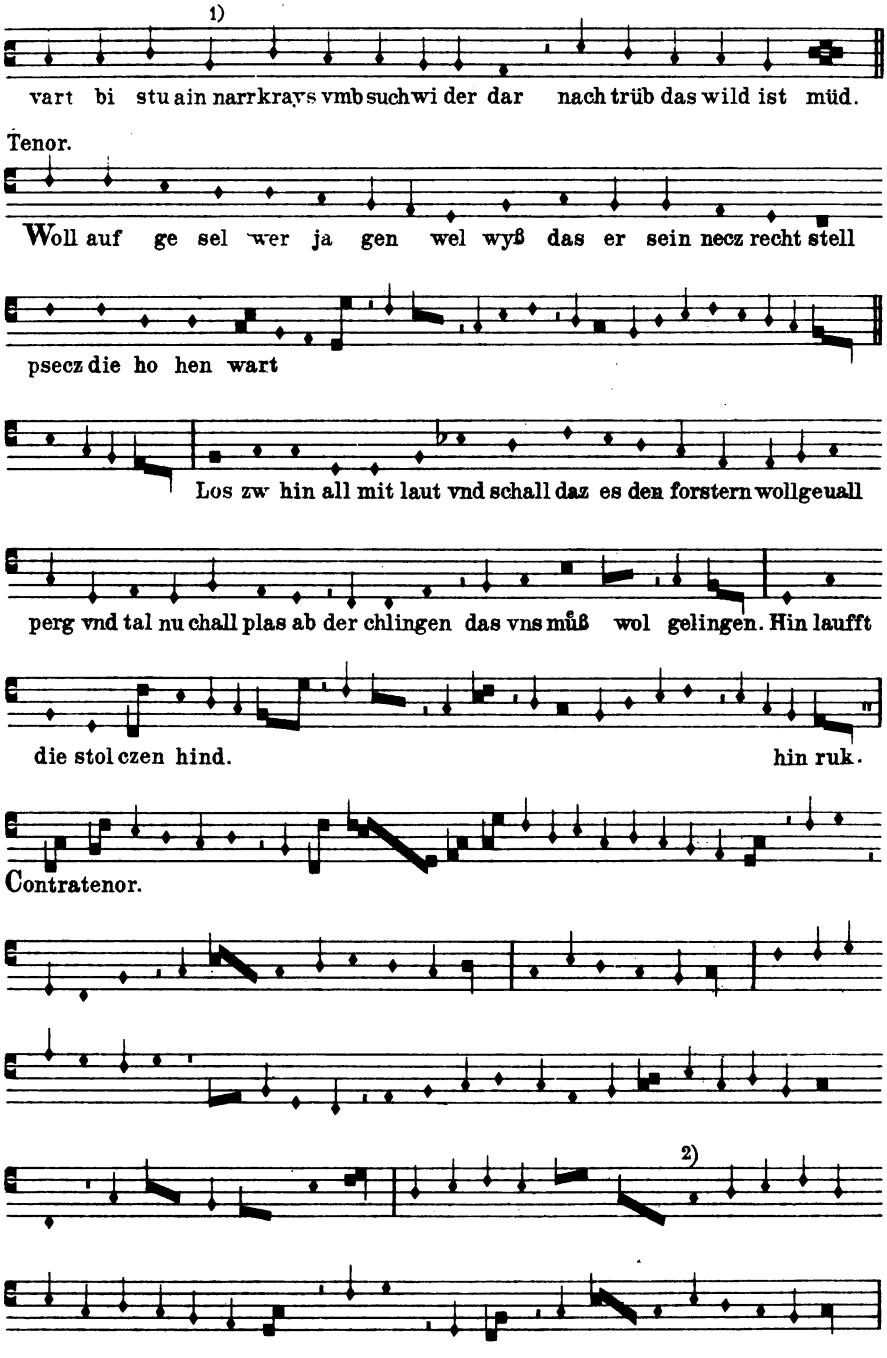
Discantus.



1) Im Ms. *semibrevis*.

2) Im Ms. *h*.

3) Ursprünglich *minima*.

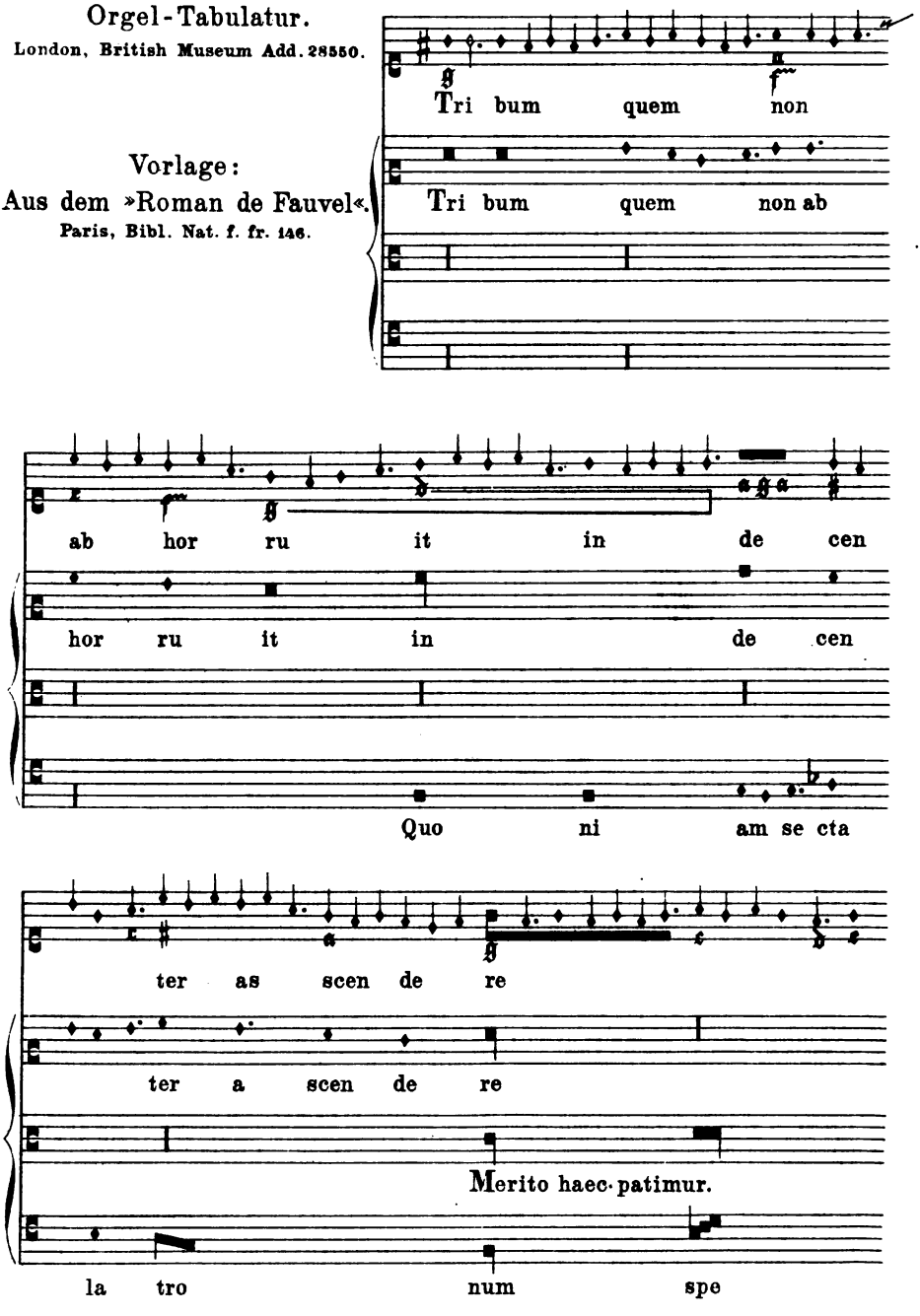


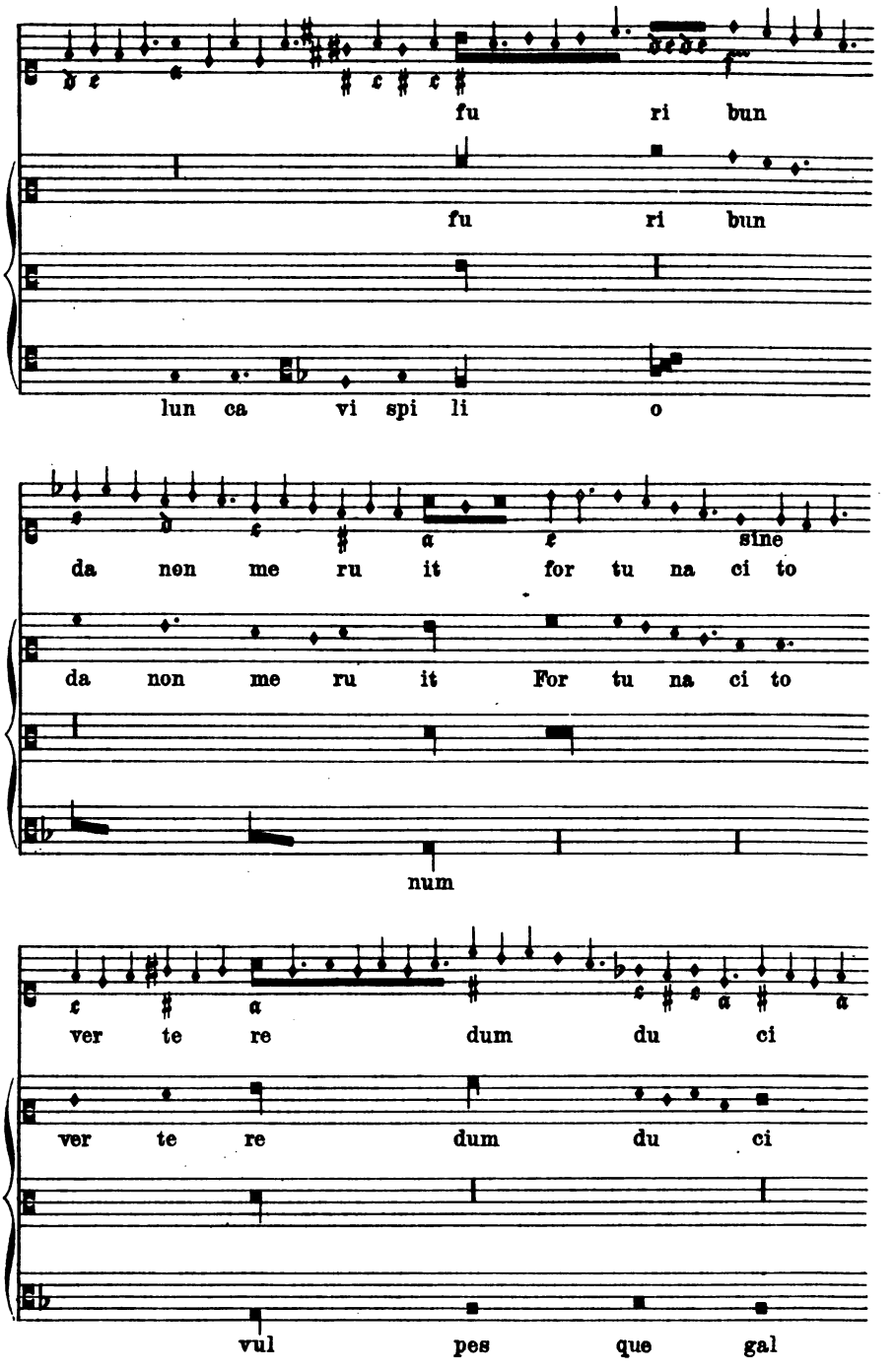
1) Im Ms. *semibrevis*.
2) *g* fehlt nach meiner Abschrift im Ms.

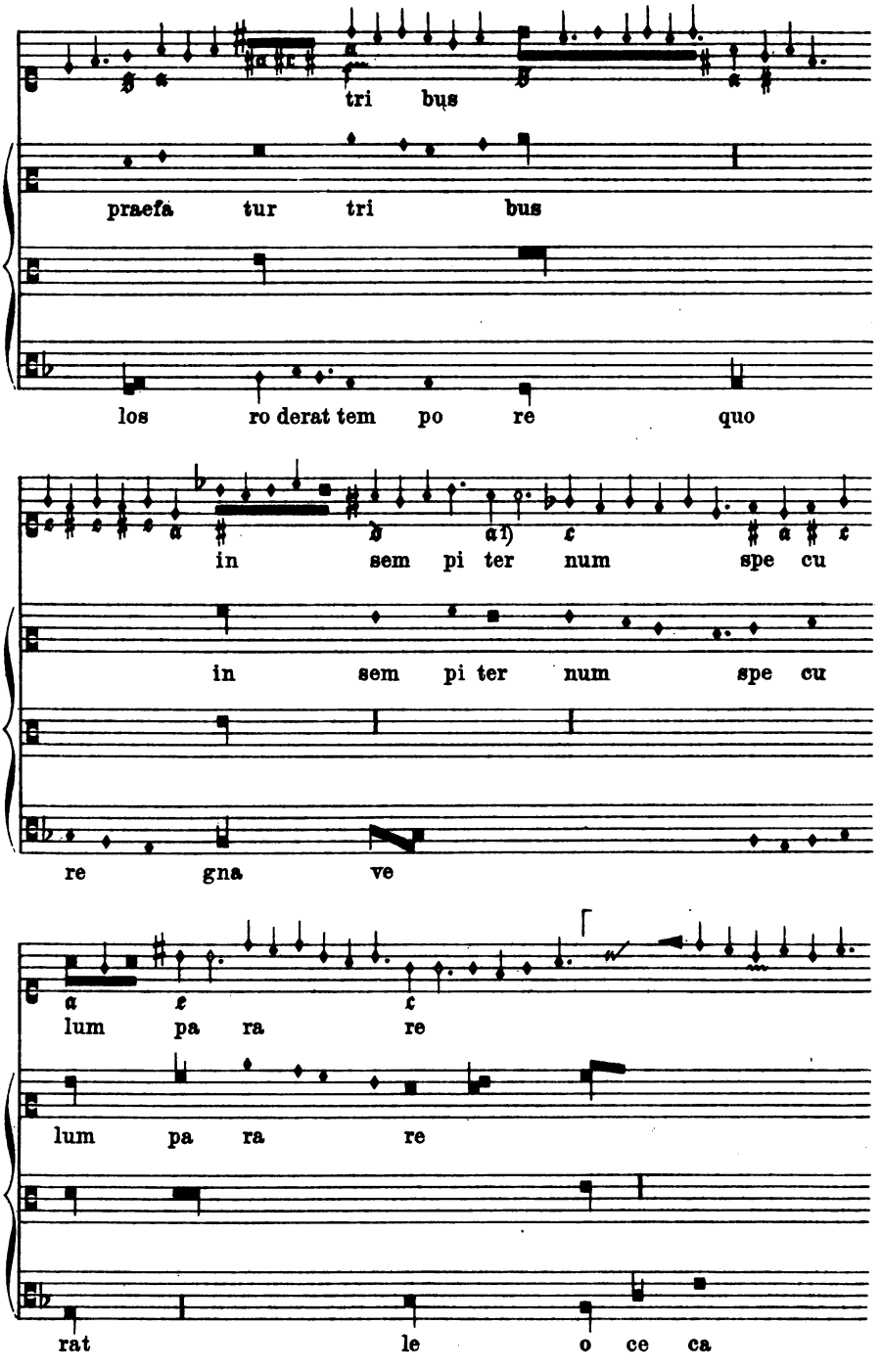
LXXVIII.

Orgel-Tabulatur.
London, British Museum Add. 28550.

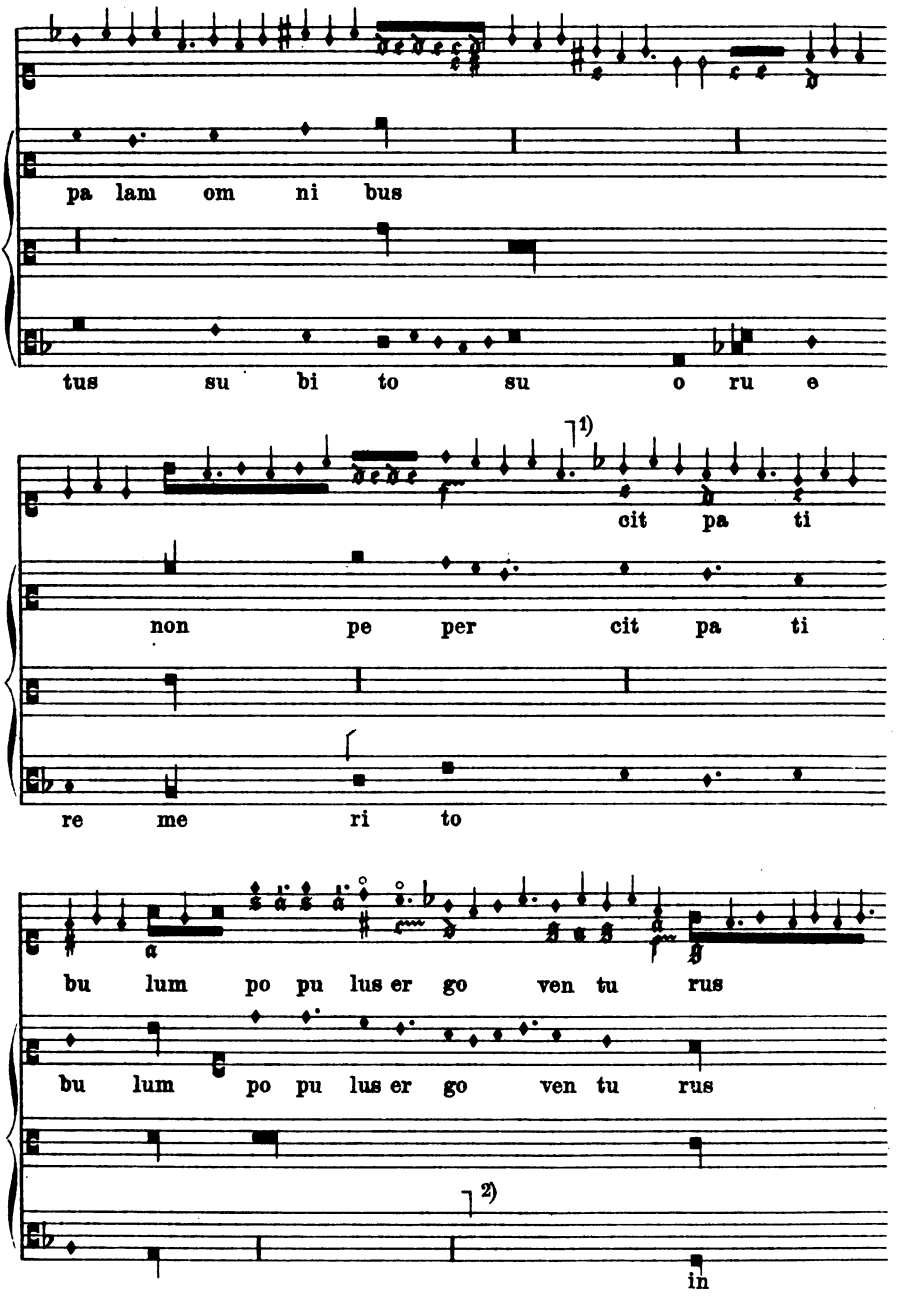
Vorlage:
Aus dem »Roman de Fauvel«.
Paris, Bibl. Nat. f. fr. 146.




fu ri bun
fu ri bun
lun ca vi spi li o
da non me ru it for tu na ci to sine
da non me ru it For tu na ci to
num
ver te re dum du ci
ver te re dum du ci
vul pes que gal

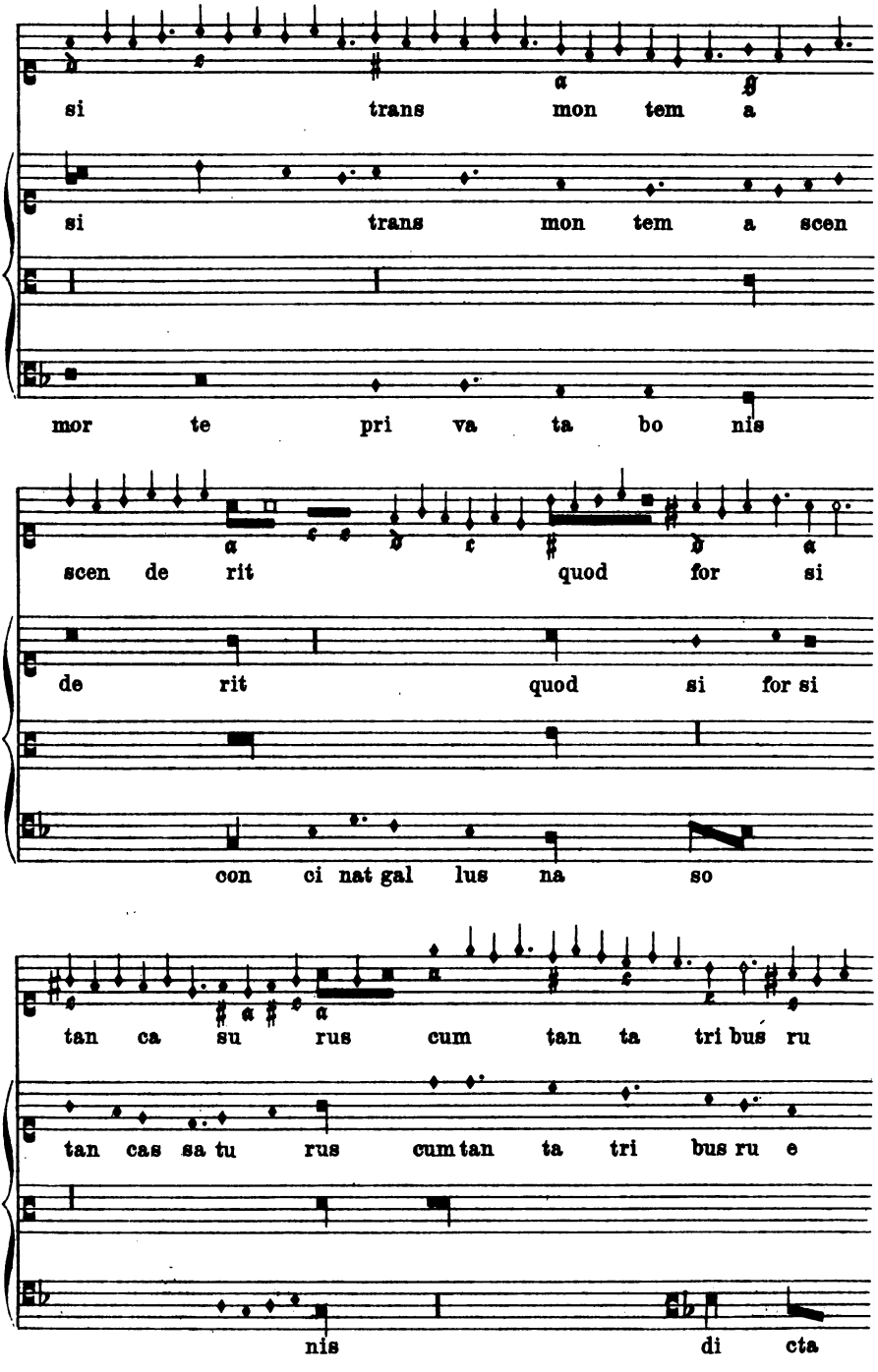

tri bus
praefa tur tri bus
los ro derat tem po re quo
in sem pi ter num spe cu
in sem pi ter num spe cu
re gna ve
lum pa ra re
lum pa ra re
rat le o ce ca

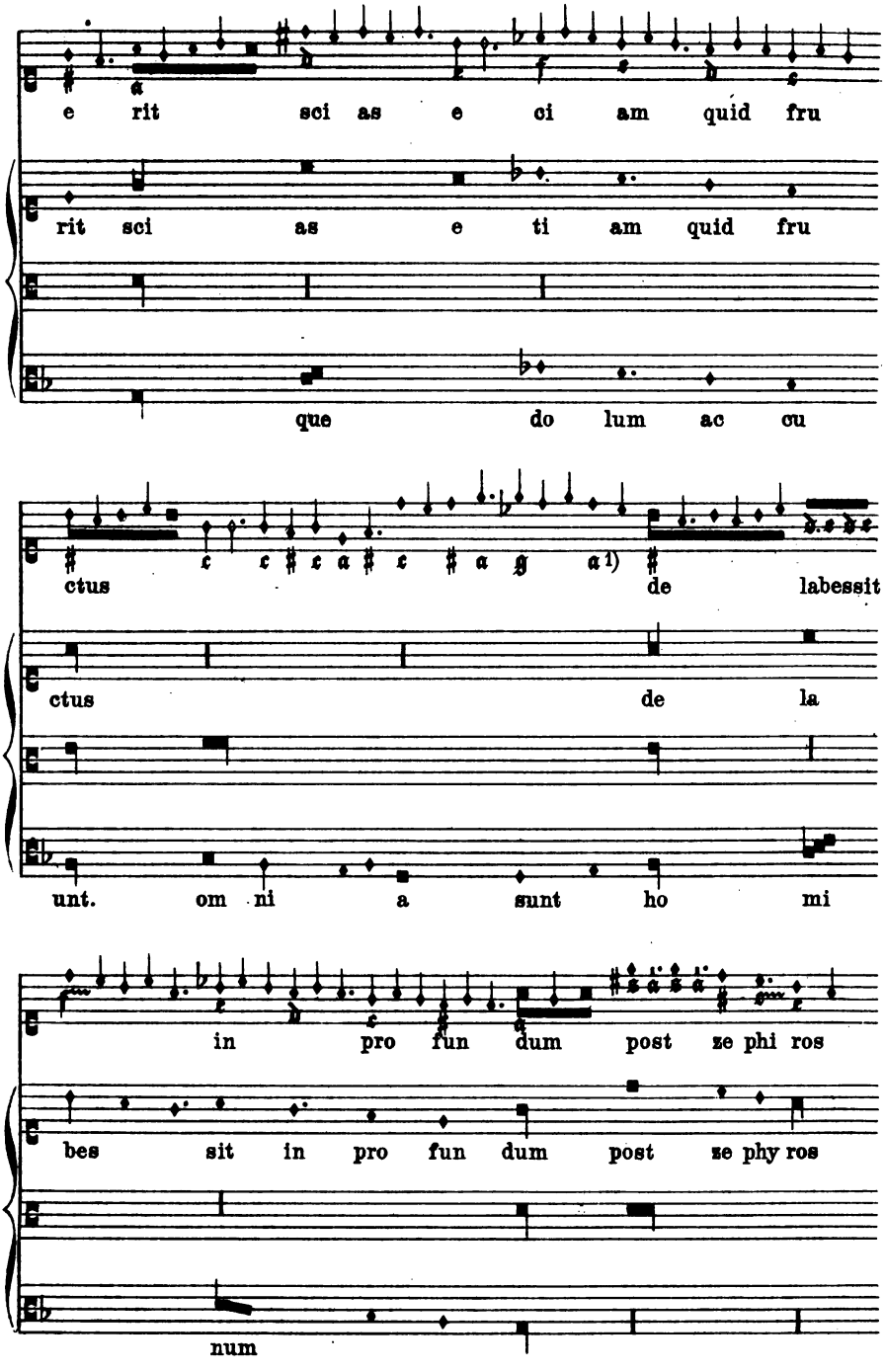
1) Im Ms. *g*.



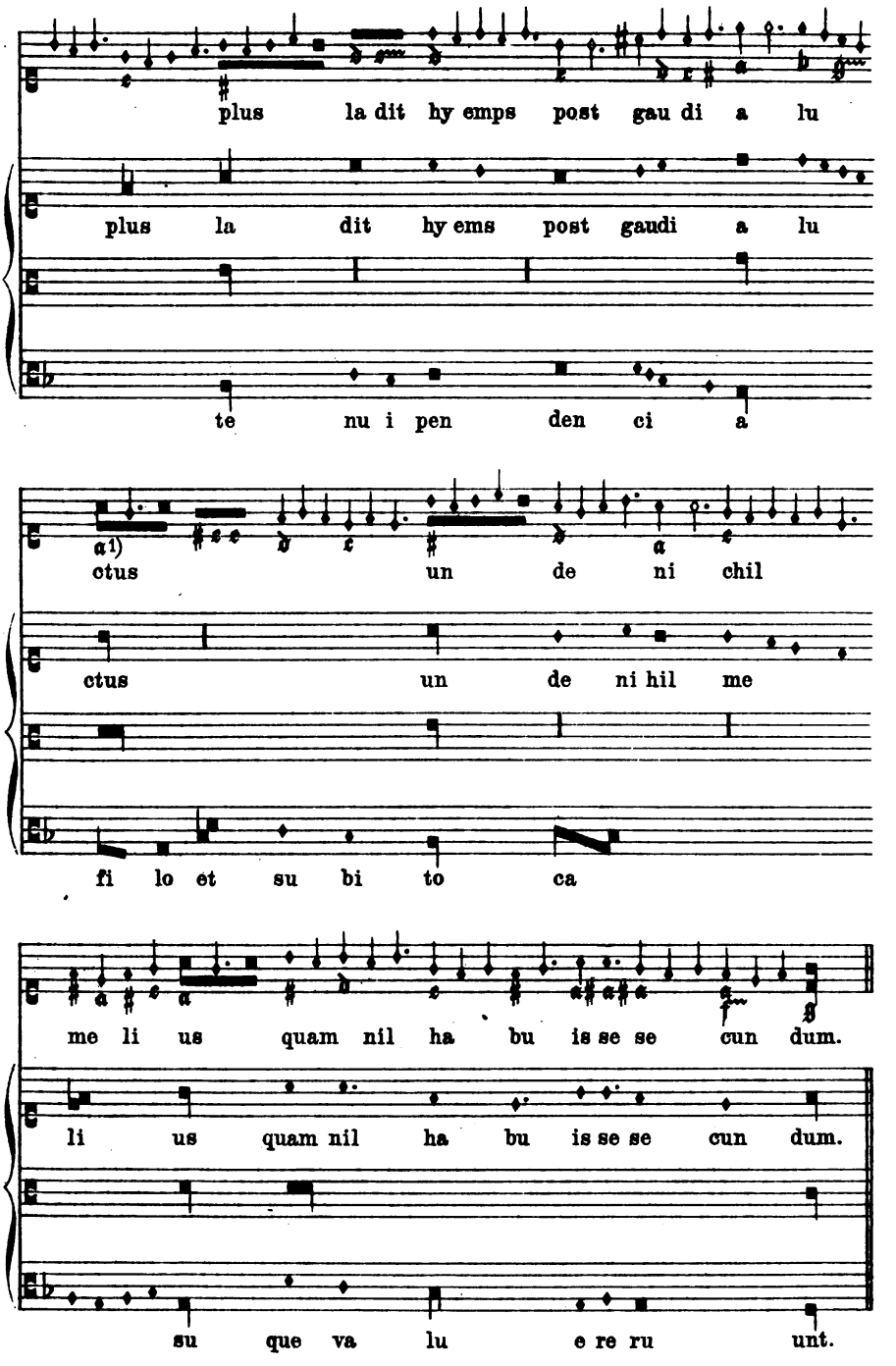
1) Der in Klammer geschlossene Teil der Tabulatur ist uns nur fragmentarisch erhalten. Das in Frage kommende Blatt der Handschrift ist an dem unteren Rande stark verstümmelt.

2) In meiner Kopie anstelle dessen die beiden Noten Die in Klammern geschlossene Reihe ist aus der Tabulatur rekonstruiert.


si trans mon tem a
si trans mon tem a scen
mor te pri va ta bo nis
scen de rit quod for si
de rit quod si for si
con ci nat gal lus na so
tan ca su rus cum tan ta tri bus ru
tan cas sa tu rus cum tan ta tri bus ru e
nis di cta



1) Die letzten fünf Buchstaben sind nur zum Teil mit Sicherheit zu erkennen.


plus la dit hy emps post gau di a lu
plus la dit hy ems post gaudi a lu
te nu i pen den ci a
a1)
ctus un de ni chil
ctus un de ni hil me
fi lo et su bi to ca
me li us quam nil ha bu is se se cun dum.
li us quam nil ha bu is se se cun dum.
su que va lu e re ru unt.

1) Im Ms. *g*.

AUG 30 '77

JUN 10

Stanford University Libraries
3 6105 004 238 320

NL174
v.2